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ABSTRACT

This guide was developed to acquaint teachers with the Continuous Progress Program, which is designed to recognize the individual differences of students in a nongraded curricular system and to make available to teachers a comprehensive set of guidelines for implementation. The guide establishes the parameters within which the operation of an individualized process of instruction is to take place and presents seven principles on which the program is based. The contents of the document include: "The National Sequence of Change in the School Organization," "Questions and Answers on Avon's Continuous Progress Program," "Philosophy of the English Arts Department," and a listing of specific courses within the program, including suggestions, skills, and materials. (RB)

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ENGLISH LANGUAGE ARTS PROGRAM

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PREFACE

This guide has been developed to acquaint teachers with Avon's Continuous Progress Program and to make available to them a comprehensive set of guidelines relative to the concept of the continuous progress and its subsequent implementation.

Obviously, this document is not intended to be a blueprint for teacher performance; rather it establishes the parameters within which the operation of a highly individualized process of instruction is to take place. It is a program that recognizes not only the individuality of the child but also of the teacher. No longer harnessed by the chains of tradition, the teacher is able to bring to bear the full capacity of her knowledge, imagination and professional posture.

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PHILOSOPHY

The Continuous Progress Program is designed to recognize the individual differences of children. Our plan provides a learning situation to meet these individual differences. In the nongraded program rigid grade lines are eliminated, enabling the child to acquire academic and social skills at his own rate of speed. This philosophy of the continuous progress program is based on the following principles:

1. Each child is an individual with his own rate and pattern of growth and should be evaluated as such.
2. Children should be taught at the level at which they are, regardless of age or length of time that has been spent in school.
3. A feeling of success is essential for normal growth.
4. The child progresses from level to level with a feeling of achievement because levels are paced to him.
5. A child should not be forced to "mark time" until some of his peers reach his level of academic achievement or maturity; nor be required to learn material beyond his range of ability.
6. No child should be forced to repeat material that serves no useful learning purpose.
7. A pupil whose achievement approximates his ability has made satisfactory progress.

THE NATIONAL SEQUENCE OF CHANGE IN THE SCHOOL ORGANIZATION

1651 - First recorded Dame School, New Haven, Connecticut

1800's - Lancastrian or Monitorial System in use

1836 - First graded reading text - McGuffey Readers

1843 - Graded system in elementary schools started in Quincy, Massachusetts

1868 - St. Louis Schools initiated frequent promotions and reclassifications

1870 - First attacks on the graded system

1888 - Pueblo Plan - encouraged individual progress - each pupil following a differentiated channel of a "multiple-track" system

1890 - The Batavia Plan - special assistance to slow learners

1893 - Six-six Plan for school organization proposed

1896 - John Dewey established experimental school in Chicago

1900's - Winnetka and Dalton Plans - used an individual task approach

Platoon or Gary Plan - a highly organized departmental program

1942 - Ungraded or Continuous Pupil Progress started in Milwaukee

1950's - *Dual Progress Plan, Ossining, New York - Specialists teach math, science music and art and one teacher for a long block of time for language arts and social studies

*Team teaching, Lexington, Massachusetts and Norwalk, Connecticut

*Multi-grade, Multi-age Plan - Grades 1, 2, 3 and grades 4, 5, 6 are placed together for instruction (Torrance, California)

1960's - Greater movement away from the self-contained classroom

1963 - Nongraded Primary - Avon, Connecticut

1966 - Nongraded Intermediate I - Avon, Connecticut

1967 - Nongraded Intermediate II and III and Equivalent grades 7 and 8 - Avon, Connecticut

1968 - Committee formed to work on plans to nongrade Avon Senior High School - Avon, Connecticut

1969 - English Language Arts and Mathematics became Continuous Progress Programs - Avon Senior High School, Avon, Connecticut

1969 - Parkway School established - Philadelphia, Pennsylvania
Adams High School - Portland, Oregon

1970 - New Haven School - Without Walls - Chicago, Illinois

1971 - Greater Hartford Alternate High School - Hartford, Connecticut

A COMPARISON OF GRADED AND CONTINUOUS PROGRESS STRUCTURES

GRADED STRUCTURE

1. A year of progress in subject matter seen as roughly comparable with a child's year in school.

2. Each successive year of progress seen as comparable to each part year or each year to come.

3. A child's progress seen as unified: advancing consistently in all areas of development; probably working close to grade level in most subject areas.

4. Specific bodies of content as appropriate for successive grade levels and so labeled: subject matter packaged grade-by-grade.

5. Adequacy of progress determined by comparing child's attainment to coverage deemed appropriate to the grade.

6. Inadequate progress made up by repeating the work of a given grade: grade failure the ultimate penalty for slow progress.

7. Rapid progress provided for thorough enrichment: encouragement of horizontal expansion rather than vertical advancement in work: attempt to avoid moving to domain of next teacher.

8. Rather inflexible grade-to-grade movement of pupils, usually at end of year.

CONTINUOUS PROGRESS PROGRAM STRUCTURE

1. A year of school life may mean much more or much less than a year of progress in subject matter.

2. Progress seen as irregular; a child may progress much more rapidly in one year and quite slowly in another.

3. A child's progress seen as not unified: he spurts ahead in one area of progress and lags behind in others; may be working at three or four levels in as many subjects.

4. Bodies of content seen as appropriate over a wide span of years; learnings viewed vertically or longitudinally rather than horizontally.

5. Adequacy of progress determined by comparing child's attainment to his ability and to long-term view of ultimate accomplishment desired.

6. Slow progress provided for by permitting longer time to do given blocks of work: no repetition, but recognition of basic differences in learning rate.

7. Rapid progress provided for, both vertically and horizontally: bright children encouraged to move ahead regardless of the grade level of the work; no fear of encroaching on work of the next teacher.

8. Flexible pupil movement: pupil may shift to another level at almost any time: some trend controlling shifts on a quarter or semester basis.

QUESTIONS AND ANSWERS ON AVON'S CONTINUOUS PROGRESS PROGRAM

1. WHAT IS A CONTINUOUS PROGRESS PROGRAM?

It is an administrative plan which removes rigid grade lines and divides the curriculum into learning levels.

2. WHY HAVE A CONTINUOUS PROGRESS PROGRAM?

The program is designed with children's growth and learning characteristics in mind. Because each child grows and learns at an individual rate, he can progress from level to level at his own speed. It is a method of gearing the instruction to the individual child according to his special needs and abilities. Children who learn at a more rapid rate will be able to progress faster through the curriculum. Children who need a longer period of time to complete the curriculum will be able to accomplish this without repeating any block of material.

3. WHAT DOES IT MEAN?

The word "grade" is no longer used, but rather level is used to designate the child's place in school.

4. WHAT IS LEVEL?

A level is a block of learning. Each level contains a group of related skills and knowledge.

5. ARE OTHER SUBJECT MATTER AREAS TAUGHT?

Yes, all areas of the curriculum are taught.

6. WHEN DOES A CHILD MOVE FROM ONE LEVEL TO ANOTHER?

When the skills and material of a level have been mastered, the child can move to the next level. His work will be evaluated by the teacher through the use of tests, both standardized and teacher-made, as well as her observations of the child. It is to be expected that a child will have periods of slow and rapid physical and mental growth. A child may be above or below the level of some other children who started school at the same time.

7. WHAT MEASURE OF ACHIEVEMENT WILL BE USED?

The testing program for the town of Avon will be used, as well as other standardized tests selected by the guidance director. Teacher prepared tests will also be given.

8. DOES THE AVON CONTINUOUS PROGRESS PROGRAM INVOLVE CHANGES IN TEACHING METHODS AND TECHNIQUES?

No, the Avon Continuous Progress Program is basically an administrative plan which allows greater flexibility and opportunity for the individual child.

9. WHAT ARE THE FEATURES OF THE AVON CONTINUOUS PROGRESS PROGRAM?

   a. Each child is an individual with his own rate and pattern of growth and should be evaluated as such.

   b. Children should be taught at the level at which they are, regardless of age or length of time that has been spent in school.

   c. A feeling of success is essential for normal growth.

   d. The child progresses from level to level with a feeling of achievement because the levels are paced to him.

   e. A pupil whose achievement approximates his ability has made satisfactory progress.

   f. A child should not be forced to mark time until some of his peers reach his level of academic achievement or maturity; nor be required to learn material beyond his range of ability.

   g. No child should be forced to repeat material that serves no useful learning purpose.

   h. No failures; no promotions. Each child begins in SEptember at his level of achievement in June.

   i. Closer and more frequent contact and cooperation between parents and teacher.

   j. The program requires greater inter-communication between teachers in order to share materials and accurately evaluate each child.

10. HOW DOES A CONTINUOUS PROGRESS PROGRAM AFFECT THE TRANSITION TO ANOTHER SCHOOL IN THE SYSTEM?

    The Continuous Progress Program will make the transition easier for the student. He will start work in the new school at the level he left off the previous June. Teachers will have a complete record of his progress.

11. WOULD THE CONTINUOUS PROGRESS PROGRAM CHANGE THE PRESENT DEPARTMENTALIZATION PROGRAM IN THE UPPER LEVELS?

    No! The two programs would complement each other. This combination would result in better organization and make it possible for teachers to become more effective.

TEACHER INVOLVEMENT IN THE AVON NONGRADED PROGRAM

To become an integral part of the teaching staff of the Avon Continuous Progress Program one must fully subscribe to the philosophy on which the program is based.

1. After due consultation with the teachers involved, any pupil may be changed from one classroom to another during the school year at the discretion of the administration.
2. If the physical size of the classroom would adequately accommodate more children, the teacher must willingly accept the children who have progressed to the level taught in that classroom.
3. An inter-change of texts, teaching aids, and supplies between teachers is essential if the best advantage is to be made of instructional materials.
4. Each teacher must become thoroughly familiar with all phases of the testing, evaluation, and record keeping of each child and must constantly refer to this material when considering level placement.
5. Frequent staff consultation at any and all levels must be engaged in for the exchange of ideas and the discussion of mutual problems.
6. Each teacher must undertake a thorough and meticulous recording of information pertinent to the child's progress.
7. Teachers must possess a thorough understanding of the aims of the program and their roles as educators in Avon.
8. Teacher involvement in all areas of the school program, e.g., P. T. A., Study Groups, etc., is essential to the success of the program.
9. Cooperation between teachers as to duty and extra-curricular activities is imperative.
10. It is the responsibility of the staff members to keep abreast of research and development of the Continuous Progress Program concept nationally. Professional materials will be provided.
11. Teachers must be willing to adapt to the somewhat less formal structure.
12. There must be a willingness on the part of the teacher to communicate to the parent any aspect of the program.
13. The success of the program is, as always, directly proportional to the quality of the teaching accomplished by the classroom teacher.

PHILOSOPHY OF THE ENGLISH ARTS DEPARTMENT
AVON PUBLIC SCHOOLS

At the core of the K-12 Language Arts program of the Avon Public Schools is the language itself -- English. The curriculum is designed to teach students the manner in which the language has developed, is used and may change in all of its many facets: speaking, writing, reading, literature and grammar. All of these are inter-related and unified; composition is oral as well as written, the enjoyment of literature depends on the ability to read, a knowledge of the structure of English can strengthen enjoyment of literature and logical development of ideas in composition, the skill and art of oral reading lead to shared enjoyment.

A K-12 curriculum is a sequential presentation of those skills and concepts to be taught. The materials of language study -- the specific literature, manuals, workbooks -- should, in most cases, be those with which the teacher and the children are most comfortable. When school adoption of material is made, it is because that material most closely adapts to the sequence and goals of our own curriculum.

USE OF ENGLISH ARTS CURRICULUM AND LEVEL TESTS

I. Use of the curriculum guide.

  A. Skills at each level are specific.
  B. At early levels, skills are introduced only; they are taught more thoroughly at later levels.
  C. Mastery of all skills by all children is not possible.
  D. Teachers must use judgment about:
    1. Which youngsters should master all skills.
    2. Which youngsters should master only the most basic skills.
    3. Which youngsters should be exposed to skills at any given level without being forced to master the skills completely.
  E. Much of the terminology (technical) is for teacher use, not for student mastery.
  F. Skills at all levels overlap.
    1. Reading and spelling skills are similar at most levels.
    2. Phonemic skills in grammar are identical with those in reading and spelling.
    3. Many of the composition skills are identical with those being taught on the same level in reading: e.g., the teaching of main ideas, sequence.
  G. The book is only an instrument for implementing the skills and concepts in the curriculum guide; the text is not the curriculum.

II. Use of level tests.

  A. The tests are to be used only as diagnostic instruments:
    1. To determine a pupil's specific weakness at a given level.
    2. To determine those areas of instruction where teachers might want/need to restructure instruction.
  B. The tests are not to be used for the purpose of passing or failing a student.
    1. Students move from one level to the next when they have completed the work to the best of their ability.
    2. Teacher judgment and previous records are of great importance.
  C. Tests may be given in separate parts, throughout the level, as particular skills or concepts are learned.
  D. In the early levels (or at later levels with the very slow student) tests, or parts of tests may very well be given orally and individually.

III. Phasing in the Senior High School.

  A. Students have the right to pursue subjects at various phases of academic difficulty.
    1. Student himself selects phase.
    2. Phase may be changed -- at option of student or teacher -- through first half of first marking period of any semester.
    3. Phasing allows students to be successful in his academic pursuits.
  B. Descriptive Statement of Phases
    1. Phase 4-Courses at this level are designed to help students who are seriously deficient in basic skills and need considerable personal assistance. (Classes will purposely be kept small so that individual attention can be provided.)

2. Phase 5-Courses at this level are designed to help students who are somewhat deficient in basic skills and who still profit from additional help with these skills.

3. Phase 6-Courses at this level are designed for students who command basic skills, who are capable of a degree of independent study, and who desire to pursue a study in depth.

4. Phase 7-Courses at this level are designed for students who possess considerable intellectual maturity particularly in the areas of conceptual and analytical reasoning, who possess sufficient background and motivation in an area to pursue it in considerable depth, and who possess sufficient emotional stability to perform under stress.

C. Grading and Weighting

Grade	Phase 7	Phase 6	Phase 5	Phase 4
A	7	6	5	4
B	6	5	4	3
C	5	4	3	2
D	4	3	2	1

IV. Principles of English Arts instruction.
- A. A curriculum guide is an indicator.
- B. Children are individuals and learn differently.
- C. The program must remain flexible.
- D. All weaknesses do not have to be eliminated before a student changes level.
- E. All skills are re-taught or reinforced at higher levels -- through all equivalent grade levels.

PHILOSOPHY OF THE LANGUAGE ARTS DEPARTMENT OF AVON HIGH SCHOOL

The primary objective of the High School Language ~~Arts~~ program is to make the student as proficient as his capabilities allow in all facets of communication which are language oriented. A variety of courses is offered, at several levels of pace and depth, from which the student may choose a phase appropriate to his interest, ability, or intellectual curiosity.

Basic concepts of communication leading to operable proficiencies in Language Arts experience are presented in five required courses: *vocabulary and idiom, composition (2), speech, and types of literature. Several elective semester courses are offered from which the student must choose at least three, but may choose as many and as varied an assortment as suits his individual needs or desires.

Concurrent with the primary objective as stated is the conviction that the student should be accepted at his level of achievement and should be led to a level somewhat better. Whatever progress he makes, according to his abilities, will be the basis for the evaluation of his work.

*Level 28 - Composition A
Level 29 - Types of Literature
Level 30 - Language
Level 31 - Composition B
Level 32 - Speech

LEVEL 28: Composition A

I. Objectives and Philosophy

Writing is a difficult skill which is neither inherited nor mystically acquired through spasmodic inspiration. It can be taught once confidence and desire have been instilled. In a free atmosphere which encourages honesty and originality, students of Level 28 discover and practice communicating ideas with clarity.

The teacher aids the student by making him aware of the following writing process. First, since the most effective writing arises from subjects well known to the writer, the student is encouraged to probe within himself and to observe with greater sensitivity that which surrounds him. Secondly, the student is taught that communication is the transfer of an idea from one person to another. He must consider, therefore, not only the total nature of his subject but also the nature of his audience (or reader). Thirdly, he is shown the effectiveness of specific, accurate, and sensitive details which stimulate interest and understanding in the reader. Fourthly, he realizes the agony as well as the individual satisfaction and confidence of writing without being taught by simply attacking his own ideas and feelings with words. Finally, he is taught to be critical of his own writing and the writing of others, despite impending pain, to re-think and re-write until he can confidently say that the work is a true and complete expression of his idea.

Stimulation of confidence in each student is a significant key to success in creating a desire to communicate effectively. If each student feels sure of the worth of his own ideas he will desire to communicate. In the very beginning it is essential that the teacher honestly find something of worth in each student's paper (no matter how hard or long he may have to look to find it!) Then, on this positive note, suggest a few (the major) ways in which the student might improve the communication of his ideas. Explain in the very beginning that each student's grade will be based on his own improvement, then with each succeeding paper evaluate in personal conference and written comments how well the student is improving the previously noted errors. As the child improves, continue to point out additional areas which need improvement. At first the teacher must continually remember not only to inspire confidence, but also to control his own desire to mark or note all errors. If the student feels suffocated by his mistakes he will lose both his confidence and his desire to improve as well as his confidence in the fact that he can improve.

II. Method

Effective and creative compositional skills are not taught as much as they are learned. The student realizes these skills for himself simply by writing. The teacher will find, however, that he can aid the student in the realization of these skills by doing such things as initially writing a group composition with the students on the board, by talking with them individually while they are in the process of writing (rather than waiting for the paper to be completed), by reading examples to them, by requiring the students to keep response logs, by encouraging and requiring outside reading, and by making writing assignments short and stimulating.

The student's eye for criticism can be developed by publishing,* by discussing papers viewed on the opague projector, and by peer group evaluation of work. Often students are not as discouraged or as reluctant to defend themselves to peers as they might be with the teacher. Group work should always involve constructive criticism and not ridicule which can totally destroy confidence.

Folders: Student's compositions, numbered or dated, are kept in manila folders. It is advisable to have a "working folder" for day-to-day use in class and a permanent folder in which completed papers can be kept. These permanent folders are a record of the student's progress which the teacher and the student should use at the end of the term in evaluating his progress in the course ih order that a grade may be determined. Permanent folders should not be removed from the class under any circumstances. Working folders, however, may be occasionally taken home although maximum use of class time should be encouraged so that you and the student are continually working together. Also you are more likely to be grading work with which he has had no outside help if the paper has not left the room. Permanent folders contain the student's most representative work should be passed on at the end of the term to the central department file where they will be available to subsequent teachers.

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*See attached Evaluation Form for Publishing

Group Writing: Writing the first composition together on the board can be a valuable technique when teaching detail, discovering or limiting a subject, and patterning details and writing leads. The class should choose a general subject. The entire class becomes involved in suggesting and listing details. When the subject is exhausted, details are evaluated and made more specific. Related groups of details are then made; possibilities for topics are explored; and lead sentences are suggested and developed. The teacher may at this point choose to have each student complete his own composition which may be used for diagnostic evaluation.

Conferences: Individual conferences are the backbone of the writing course. The teacher would be wise to place his desk in the back of the room where the students can feel free to come during class to speak with the teacher about what he is writing. Even more effective, is the conference held quietly at the student's desk so that the teacher is the only one moving around. Also students should not end up spending half the period standing in a line at the desk, if he is at his seat waiting for you he often used this time to think about his problem and solves it alone. Conferences should usually be short and direct; they should encourage the student to suggest and select the best possible solution to his problem. Words should not be put in his mouth. (The teacher will, through the experience of writing himself and conferring with students, develop insight into both the general and the specific problems of writing.)

Response Logs: *See attached explanation which is given to students

It is important that the student develop a certain freedom in his writing. This can be aided by the keeping of a response log, a separate notebook written in daily as described in Hooked on Books. The student should know that this writing is private: it will only be read if he requests the teacher to do so. Several pages a week should be required and checked (if not actually read) by the teacher. Several techniques may be used to insure the privacy of journals: Generally, it is unwise to read "Do not read" on outside cover of the response log for the words promote curiousity. Encourage students to indicate on each entry how they wish for you to handle the content, for example: "Do not read", "Read and Comment", "Read and Destroy", (often when material is very personal the student will perfer that it be torn out of the journal in order to avoid it falling into other hands.) The teacher should never read entries which he has told the student he will not read. Often, once the student is secure in his trust of the teacher, he will stop marking "Don't Read". The following is an explanation of the response log which should be given to each student when the term opens:

RESPONSE LOG

Ideally you should write one page per day: Discipline and consistency are key to your continuing understanding of yourself and your ability to express your actual feelings.

PURPOSE: 1. To increase self-awareness

2. To increase one's awareness of this environment

3. To provide and explore subjects and stimuli within environment

4. To focus attention upon specific, concrete and sensorial detail

NOTE: Response logs are intended to free you from inhabitions. Therefore, you should explore a variety of forms, styles, and languages.

**** You should RESPOND not report - SHOW NOT TELL. Dramatize and avoid diary-like entries. Do not simply explain each play in a ballgame, for example, but explain and describe how you felt and why before, during, and after each play.

THINGS TO RESPOND TO: People, ideas, T.V., movies, newspapers, radio, English Class, music, drama, books, words, seasons; in general, respond to and observe relations between literature, language, and culture.

**** Feel free to use your response log for experimentation in any form -- now is the time to try poetry, short stories, songs, dialogue, etc.

Publishing: Accomplishes several objectives. It involves students in a dialogue of criticism which promotes understanding of their own compositional skills by observing the work of their peers. Since it is known that work will be analyzed by classmates, it provides incentive to be more precise and careful in preparing work.

To arrive at publishing of student work the following procedure is suggested. Students are given a short theme assignment on either a subject related to outside reading or a topic of their own choice. Class time is spent in listing details; making patterns, and writing leads, rough copies and re-written copies. Students write the final copy on a ditto master (without attaching names) and turn this into the teacher before school. During free time the teacher can run off five or six copies of each ditto. The class is divided the following day into groups containing four or five students. By prearranged grouping, the teacher can select those students who will work well together. Avoid continuous homogeneous grouping of phases, however, as the mixed phase groups are often more interesting once "the ice is broken."

In class each group receives four or five sets of compositions plus an evaluation sheet (see attached). Each student reads each of the four or five compositions to himself, then the group discusses it and completes an evaluation. Writing directly on the composition is not encouraged. At the end of the class, the evaluation sheet is stapled to the composition and turned in to the teacher.

The teacher then reviews papers before the next class session and attaches extra comments if necessary. The papers are then returned to the student and placed in their folders.

The same evaluation process also can be continued on a one to one basis in which not only the student writing is evaluated, but also the accuracy of the evaluation is discussed and evaluated. In this case the student's evaluation receives a grade for the degree of excellence with which the evaluation is completed.

EVALUATION FORM FOR PUBLISHING

EVALUATOR ____________________

AUTHOR AND
NUMBER OF COMPOSITION ____________

1. Read entire paper. Is the author's thesis idea clearly stated/or developed? What is it?

2. Does title express general idea of paper? If not, suggest a title that would:

3. Does the lead sentence and paragraph communicate the idea of the paper?

   Is this statement smooth and does it lead smoothly into the following statement or paragraph?

   If not, re-write the lead:

4. Do all sentences in each paragraph relate to the specific paragraph idea?

   Which does not? (Identify paragraph and sentences):

5. Do all sentences in each paragraph relate to the central topic or idea?

   (Identify those which do not):

6. Does each sentence contain good specific detail which supports the specific idea of the paragraph?

   Which details are most effective?

   Suggest which details might have been more vivid or specific:

7. Does the essay have a good conclusion? If so, why is it good? If no, write or re-write one, as the case may be:

8. Is idea sheet adequately prepared? (Details, topic, pattern, conclusion) Is topic suitable? (Too narrow, broad, beyond experience)

   Does the author follow the pattern set forth in the idea sheet?

   Do you think that this is the most effective pattern for this work? If not, suggest another pattern:

Reading excerpts from books and discussing movies and magazine articles can serve as as outside stimulation for writing. The teacher should always be searching for materials that can provide ideas, and also can be used to illustrate how an idea is communicated (e.g. What are the details? How are they manipulated?)

The teacher should write along with his students. This will remove the teacher's "halo" perhaps, but it will help the teacher to understand the problems in writing as well as give him a better rapport with his class.

SUGGESTED BEGINNING LESSON PLAN

The following is an effective way to introduce the student to the process of writing. Since it helps to introduce the teacher and his personality to the students as well as to familiarize the students with each other, it is particularly effective at the outset of level 28.

First day: The teacher talks about the seven steps of writing as outlined in A Writer Teaches Writing (just introduce, don't go into too much depth). The class begins a composition together on the board. They choose a topic with which they are all familiar ("school" is a good one). They then begin to list details (the teacher on the board - the students on paper). Details will be slow in coming and general at first.

Second day: Continue with list - illustrate the difference between specific detail and general - encourage more specifics (list should include well over 100 details).

Third day: Begin grouping related details. Indicate by the number and groups of details that the subject is too broad. Illustrate how to limit.

Fourth day: Explain patterning of details. Have students select three groups of related details and make patterns for each.

Fifth day: Have students select one of three groups of details that they would like to write on. Have them make several more patterns and choose the best.

Sixth day: Explain the importance and object of the lead. Have students write ten for their subject. Evaluate them with students. Choose the best.

Seventh day: Begin with rough copy.

Eighth day: Talk about re-writing -- re-thinking. Re-write.

Ninth and Tenth day: (depending on amount of time class takes) Re-write and do final copy. Hand in to teacher with final copy stapled to all preliminary work.

Beginning immediately with a new composition based on the attached five paragraph sheet which employs the same process. Have students work individually on their own topics (such as a place, person, or subject which they know well). Have then do an exhaustive number of the details and meet in groups to evaluate specificity of details.

FIVE PARAGRAPH COMPOSITION

One of the most important skills you can learn in high school is that of organizing your ideas and writing them down on paper. Many people never master this skill and, as a result, always find it difficult to express their ideas when called upon to do so. If you can master this skill now, it will benefit you in two ways. First, it will enable you to get better grades in all your writing work in high school. Second, it will be an asset to you in any line of work you choose after graduation.

I. GENERAL PROCEDURE FOR CONSTRUCTING FIVE PARAGRAPH COMPOSITION:

A. General Outline

1. Title - creates interest and suggests topic and attitude

2. Lead Paragraph (Introduction)

A. Topic Sentence - establishes topic, attitude, time, place, point of view. Topic - should be interesting, worthwhile, enticing, etc.
- should be limited to specific topic, don't generalize
- brainstorm topic completely, come up with the most suitable and interesting details. Be Specific and Vivid . . . reader should experience not just read.

1. Underline topic sentence

2. Circle the key work

B. Three ideas which support the topic sentence and explain the key word. These three ideas will become the topic sentences of paragraph II, III, and IV respectively. (Number three ideas)

3. Second Paragraph

A. Topic Sentence using first supporting detail in paragraph I. (Circle the key word)

B. Develop the paragraph using two or three supporting details. (Examples, explanations, quotes, etc.)

C. End the paragraph with sentence containing a linking word. (Box the Link)

4. Third Paragraph

A. Topic statement using second supporting detail from first paragraph and clearly linking with the linking word in sentence above.

Continue same procedure as paragraph 2 for paragraph 3 and 4.

5. Fifth Paragraph (Conclusion)

    A. Topic sentence which restates the topic sentence in paragraph I.

    B. Develop paragraph using topic sentences from paragraph II, III, IV.

II. TRANSITIONAL DEVICES:

A. Devices -

1. Refer to the preceding paragraph by

    A. Repeating the last idea in the preceding paragraph word for word

    B. Repeating one or more important words from the preceding paragraph

2. Use a connective or linking expression

B. Connectives and Linking expressions

1. To add to an idea use one of the following connectives:

again
and
moreover
likewise
furthermore
too
in addition
also
in like manner
in the same fashion

2. To limit or contradict an idea, use one of the following connectives:

but
however
on the other hand
nevertheless
yet
on the contrary
otherwise

3. To show time or place arrangement, use one of the following connectives:

at the present time
second
meanwhile
initially
at the same time
in the first place
finally
eventually
first
later
sooner or later
at this point

4. To lead into your concluding paragraph, use one of the following:

as a result
as I have illustrated
hence
consequently
as the above reason indicates
in summary
in conclusion

III. DIFFERENT METHODS OF DEVELOPING A PARAGRAPH (SHOULD USE ALL)

A. By using an outline of facts
B. Showing concrete examples
C. By telling an incident or anecdote (A story for the purpose of illustration)
D. By comparing two people, or subjects
E. By contrasting two people, two ideas, or two objects
F. By using an argument
G. By definition

III. Phasing

Taking into consideration his maturity and ability, the student is taught as an individual. The teacher works with the writing problems of each student rather than the class as a whole - this is possible through individual conferences. Consequently, it is difficult to generalize course requirements according to phase.

Nevertheless, phase 6 and 7 should be required to write more in journals and do more outside reading (all phases should read one book a month). Also, more difficult expository writing assignments may be required of them. On the other hand, the lower phases should only be required to read as much outside as they are able. Their writing assignments should be short with emphasis on detail and unity through descriptive, narrative and expository paragraphs.

IV. Materials

There are no special materials for this course. The teacher should be familiar with A Writer Teaches Writing, (Murray). He should also read and write on his own and bring to class those materials he discovers which may be helpful to the student.

V. Grading Papers

Papers are graded by means of written and oral comments. Letter grades are not used on papers. The teachers should indicate to the student whether or not successful progress has been made through written and verbal comments.

Grading final course grade: Each student should be graded according to the progress he makes in his writing - taking into consideration of course the phase and ability of the student. This is done by taking the student's folder and noting progress made from the first assignments to the last assignment. D's and F's would be given to only those who have noted no progress and/or those who have failed to do assignments. C would indicate average work for ability and virtually no notable progress. A and B would indicate definite progress and degree of excellence.

LEVEL 28: COMPOSITION A
STUDENT GUIDE SHEET PHASE 4

I. All students are required to keep a response log and do outside reading for in class critical essay.

  A. Response Log

    1. Bound notebook, lined paper
    2. Written in weekly - at least two pages a week
    3. Response log is private - quantity will be checked and writing will only be read at the students request.

  B. Outside reading

    1. One book a month, approved by teacher
    2. Checked in class by means of critical essay

II. Students will be taught the process of writing.

  A. How to choose a subject and specific topic
  B. Value of specific detail
  C. How to compose lead sentence and paragraph
  D. How to pattern details and paragraphs
  E. How to write paragraphs keeping audience in mind

    1. Unity of idea
    2. Coherence of style

  F. How to re-think and evaluate work

III. Writing assignments will be short and done in class.

  A. Subjects will usually be chosen by students - simple concrete descriptive and expository subjects.

  B. All writing must be handed in to teacher with final copy, in ink, stapled to all preliminary work.

IV. Instruction will be individualized and grades will be based on individual improvement and work habits.

  A. Teacher will meet with individuals to help with particular writing problems.

  B. Grades will vary from A to F depending on how well the teacher feels the student has grasped the writing process, applied it to his own work and improved accordingly.

    1. D or F indicated failure to complete minimal requirements of the course and no improvement in writing.

    2. C indicates that course requirements have been met but that student has not improved writing to acceptable degree.

    3. A and B indicate well defined improvement and excellence.

LEVEL 28: COMPOSITION A
STUDENT GUIDE SHEET PHASE 5

I. All students are required to keep a response log and do outside reading for in class critical essays.

   A. Response Log

      1. Bound Notebook, lined paper
      2. Written in weekly - at least two pages a week
      3. Response log is private - quantity will be checked and writing will be read only at the students request.

   B. Outside reading

      1. One book a month, approved by teacher
      2. Checked in class by means of critical essay

II. Students will be taught the process of writing

   A. How to choose a subject and specific topic
   B. Value of specific detail
   C. How to compose lead sentence and paragraph
   D. How to pattern details and paragraphs
   E. How to write paragraphs keeping audience in mind

      1. Unity of idea
      2. Coherence of style

   F. How to re-think and evaluate work

III. Writing assignments will be short and done in class.

   A. Good detail and insight into subjects is expected to be presented with clarity in expository assignments.

      1. Students of phase 5 should work beyond the concrete and communicate some abstract ideas.

      2. Detail should be patterned for greatest effect and clarity.

   B. All writing used to prepare composition must be stapled and handed in to teacher with final copy, in ink, stapled to the top.

IV. Instruction will be individualized and grades will be based on individual improvement and work habits.

   A. Teacher will meet with individuals while writing to help with particular writing problems.

   B. Grades will vary from A to F depending on how well the teacher feels the student has grasped the writing process, applied it to his own work and improved accordingly.

      1. D or F indicated failure to complete minimal requirements of the course and no improvement in writing.
      2. C indicates that course requirements have been meet but that student has not improved writing to acceptable degree.
      3. A and B indicate well defined improvement and excellence.

LEVEL 28: COMPOSITION A
STUDENT GUIDE SHEET: PHASE 6

I. All students are required to keep a response log and do outside reading for in class critical essays.

   A. Response Log

      1. Bound notebook, lined paper
      2. Written in weekly - at least three pages
      3. Response log is private - quantity will be checked and writing will be read only at the students request

   B. Outside reading

      1. Two books a month, approved by teacher
      2. Checked in class by means of written critical essay

II. Students will be taught the process of writing.

   A. How to choose a subject and specific topic
   B. Value of specific detail
   C. How to compose lead sentence and paragraph
   D. How to pattern details and paragraphs
   E. How to write paragraphs keeping audience in mine

      1. Unity of idea
      2. Coherence of style

   F. How to re-think and evaluate work

III. A minimum of grammatical errors and good command of the writing process would be evidenced in expository writing assignments done in class.

   A. Phase 6 students are expected to present meaningful subjects in depth by employing good details and smooth organizational methods.

   B. All writing must be handed in to teacher with final copy, in ink, stapled to all preliminary work.

IV. Instruction will be individualized and grades will be based on individual improvement and work habits.

   A. Teacher will meet with individuals to help with particular writing problems.

   B. Grades will vary from A to F depending on how well the teacher feels the student has grasped the writing process, applied it to his own work and improved accordingly.

      1. D or F indicates failure to complete minimal requirements of the course and no improvement in writing.

      2. C indicates that course requirements have been met but that student has improved to an acceptable degree.

      3. A and B indicate well defined improvement and excellence.

LEVEL 28: COMPOSITION A
STUDENT GUIDE SHEET: PHASE 7

I. All students are required to keep a response log and do outside reading for in class critical essays.

  A. Response Log

    1. Bound notebook, lined paper
    2. Written in weekly - at least three pages
    3. Response Log is private - quantity will be checked and writing will only be read at the students request.

  B. Outside reading

    1. Two books a month, approved by teacher
    2. Checked in class by means of critical essay

II. Students will be taught the process of writing.

  A. How to choose a subject and specific topic
  B. Value of specific detail
  C. How to compose lead sentence and paragraph
  D. How to pattern details and paragraphs
  E. How to write paragraphs keeping audience in mind

    1. Unity of idea
    2. Coherence of style

  F. How to re-think and evaluate work.

III. No grammatical errors and good command of the writing process should be evidenced in expository writing assignments done in class.

  A. Phase 7 students are expected to show originality of subject and presentation.

  B. Detail should be especially good and command of the English language excellent.

  C. All writing must be handed in to teacher with final copy, in ink, stapled to all preliminary work.

IV. Instruction will be individualized and grades will be based on improvement and work habits.

  A. Teacher will meet with individuals to help with particular writing problems.

  B. Grades will vary from A to F depending on how well the teacher feels the student has grasped the writing process, applied it to his own work and improved accordingly.

    1. D or F indicates failure to complete minimal requirements of the course and no improvement in writing.

    2. C indicates that course requirements have been met but that student has not improved writing to an acceptable degree.

    1. A and B indicate well defined improvement and excellence.

INDIVIDUAL STUDENT RECORD SHEET FOR WRITING

I. Technical Errors

- A. Spelling errors
- B. Run-on sentences
- C. Unintentional sentence fragments
- D. Punctuation errors: (Specify)
  - 1. __________
  - 2. __________
  - 3. __________
  - 4. __________
- E. Modification errors
- F. Other errors: (Specify)
  - 1. __________
  - 2. __________
  - 3. __________
  - 4. __________

II. Clarity of Expression

- A. Diction
  - 1. Precision (specific as opposed to generic word, especially nouns and verbs)
  - 2. Effectiveness (appeal to senses and emotions
  - 3. Use of synonyms (to avoid repetition)
- B. Unity (All sentences in the paragraph relate to a single central topic or idea)
- C. Coherence (Smooth flow of sentences through varied sentence beginnings which show time, space, and/or cause-effect relationships) by means of:
  - 1. Pronouns and pronominal adjectives
  - 2. Simple connectives--e.g., thus, hence, besides, etc.
  - 3. Introductory phrases and clauses (e.g. in this way, having finished this)
- D. Emphasis (Central idea is clearly stated and developed-supporting material does not "get in the way"
- E. Use of specifics
  - 1. Absence of unsupported generalities
  - 2. Uses well chosen specifics (i.e., appropriate and effective)
  - 3. Places specifics in order (e.g., time, space, appeal, size, importance)

III. Content and Style

A. Choice of suitable topic (avoids topics that are too narrow, too wide, or beyond his experience)	
B. Choice of suitable title (based on purpose and content)	
C. Uses meaningful sentence fragments (indicated with an asterisk* to demonstrate his awareness)	
D. Varies sentence length functionally (depending upon content)	
E. Develops quality lead (suitable to scope, purpose, and audience)	
F. Varied placement ot topic sentence	
G. Uses well chosen conclusion (where needed)	

COMMENT SHEET LEVEL 28

Date: Assignment:	Date: Assignment:
Date: Assignment:	Date: Assignment:
Date: Assignment:	Date: Assignment:
Date: Assignment:	Date: Assignment:
Date: Assignment:	Date: Assignment:
Date: Assignment:	Date: Assignment:
Date: Assignment:	Date: Assignment:

LEVEL TEST

COMPOSITION LEVEL 28

DIRECTIONS: Attached to this sheet are two sample compositions written on the same general topic by two different students--twin sisters. You are to write a comparative evaluation of these two papers on any one of the following points:

a) Is the topic well chosen? Does the writer have adequate knowledge?

b) Is the exposition well organized?

c) Are the ideas well developed? (use of specifics)

d) Are the individual words and sentences clear and appropriate?

The purpose of this test is partially to examine your ability to analyze the quality of written composition but chiefly to test your ability to write high quality compositions. Since your grade on this paper and for the entire course will be based upon personal improvement in the skills areas emphasized, it is imperative that you perform to the best of your ability on this paper.

Test conditions and requirements will be adhered to while you are in the room working on this paper--Talking is not allowed!

You may make full use of the dictionaries in the room. Please leave them where they will be available to others as required.

No work done in writing this paper is to be discarded. Staple all papers to the final draft before turning the completed paper in.

WHEN YOU FINISH, place the final draft on top, followed by all notes, drafts, and lists, followed by the examination assignment sheet. Staple papers in upper left hand corner and place in basket for your respective period.

WHAT ARE TWINS?

Twins are two children born to the same mother at the same time. Twins are born in about one out of every eight births. By listening to the heart beats, a doctor can tell whether more than one child is going to be born.

Identical twins develop from the same egg cell. The cell separates when it grows, and the twins are always the same sex. Identical twins usually look very much alike. Occasionally they have the same characteristics reversed, left to right. This is because the egg splits after it develops left and right-sidedness.

Fraternal twins can be any combination: two boys, two girls, or one of each. They are no more alike than any other brother and sister. This is because they grow from two separate egg cells.

When identical twins are born joined together at the head, hip, chest, or abdomen, they are called Siamese twins. Modern surgery has been able to separate some of them soon after birth. If the twins share a vital organ, however, an operation can seldom be performed successfully.

Studies have shown that identical twins have closer results than fraternal twins on IQ tests--even when the identical twins are raised apart from each other. It seems that heredity can be more powerful than environment.

DOUBLE TROUBLE

Being born a twin means right from the beginning you're special. But being special can mean having special problems.

For one thing, you have a built in competitor. Whatever you do you're always being compared with your twin brother or sister. Teachers compare your grades in class, and parents do the same thing when you get home. That sort of competition isn't good all the time. My twin sister and I know it's easier to match bad grades than to match A's.

People also expect you to act alike. You are supposed to belong to the same clubs, have the same friends, do the same things. I wanted to learn how to play the piano, and my sister didn't. But we both had to take lessons; we even had to play duets. Finally it became too hard for my twin and we both quit.

Dressing alike creates more problems. If I want to wear my plaid jumper and blue blouse, and my twin's matching outfit is in the laundry, we both have to wear something else. Since we seldom like the same clothing, shopping is difficult too. Now we just let mother pick clothes for us.

It all adds up to this: if you're a twin, no one ever thinks of you alone. You are never just one person. Instead, you're like one glove or one shoe--incomplete in everyone's eyes unless you're with your twin.

LEVEL 29: TYPES OF LITERATURE

I. Objectives and Philosophy

Types of Literature is based on the theory that understanding literature in general should precede the in-depth study of any one type of literature. The types to be considered include: the novel, the short story, poetry, drama and non-fiction (including biography).

The course explores the main aspects of each type e.g., setting, characterization, plot, theme, tone, point of view and style. Thus, Level 29 is a course in form. Each genre is introduced with emphasis on its distinguishing characteristics (i.e., what makes a novel, a novel; a poem, a poem etc.).

II. Procedure

The student reads as much as possible within each form, according to his individual reading ability. Since abilities and literary interests differ, teachers should use a variety of materials and assign reading according to phase.

The genres may be taught in any pattern, based on book availability and teacher perference. The teaching of the course may be made flexible and enhanced by applying various combinations, for instance:

1. A teacher may teach all five types successively during the semester.
2. A teacher may teach two or three of the five types both marking periods during a semester exchanging students at mid-semester with another teacher who will be teaching the alternate types in the same program.
3. Non-fiction may be included in Level 28 and Level 31, and the remaining four genres may be taught as "mini" courses during the semester. (The approach in #2 (above) might be here applied.)
4. The utilization of particular interests and talents of teachers within or guests from outside the department may be encouraged.
5. The possibility of independent study within the course may (at the option of the teacher) be available to the students.

III. Method

Suggestions for teaching each genre:

NOVEL

1. One novel may be read by the class and discussed. If a teacher wishes, he may designate reading each night to insure completion of the book. (Discussion should specifically illustrate the author's treatment of plot, setting etc.)
2. Students may choose from a variety of novels selected by the teacher. For each novel, study questions may be prepared and discussed. While one group is discussing what they have read, other groups may be reading or preparing questions or writing related essays.
3. The above suggestions may be combined.

SHORT STORY

A variety of short stories should be read by the class and discussed. Groups or individuals may branch off and read other stories. They may be asked to compare what they have read with different groups or individuals in class discussions or through written reports. Again, the aspects found in the various genres should be related through discussion.

DRAMA

Through the reading of a variety of plays, students become acquainted with the individual characteristics of comedy and tragedy.

1. Some plays may be read aloud and, if possible, one may be acted out.
2. Recordings, T.V. plays, trips to a theatre are recommended.
3. Students are introduced to the techniques and terminology of the drama.

POETRY

In teaching poetry, poems should be read aloud as much as possible, It is important that many kinds of poetry be made available to all students. (Enjoyment should be a major goal, in the beginning). Literal and figurative language should be reviewed in the use of the following literary devices: imagery,metaphor,simile,personification, metonomy, symbolism. Technical aspects are also touched upon: metric patterns, rhyme schemes (or lack of them as in free verse and blank verse) types of poetry, kinds of forms etc., (See attached sheet).

NON-FICTION

Formal and informal essays, newspaper and magazine articles, biographies (See attached sheet) will be used to demonstrate the difference between factual and imaginative writing. Objectivity, point of view, tone and the author's purpose and central idea are studied. N.B. This genre may be incorporated in Level 28 and Level 31.

MATERIAL: A book list is published by the English Department and should be consulted. New books are constantly being added. Teachers should visit the bookroom and make themselves aware of all available material.

STUDY-GUIDE FOR A NOVEL

1. Where does the novel begin? How does it begin? With whom does it begin? Of what significance is this total beginning?

2. Could an almost identical story occur in another country? Another century?

3. Who are the main characters? Do they seem real? (Do you understand them well enough to say how they would act in other situations then those of the story?)

4. What important decision was made in the story by the protagonist? (the main character) Did he have cause to regret his decision?

5. Who are the most important minor characters? What are their relationships to the main character?

6. What is the main conflict? Are there sub-plots? (Explain)

7. How is the conflict resolved? Does the solution seem real or inconsistent? (Explain)

8. What is the theme? Does it have universal application? (What does the author have to say through the novel about people? About society? What meaningful values for most human beings evolve from the conflict or its solution?)

9. From what point of view is the story told?

10. Regarding structure: Is the order strictly chronological? Are flashbacks used? Is there foreshadowing? Select opisodes which accomplish more than one purpose.

11. Style: Describe how the author writes: short blunt sentences? Much description? Is it monotonous or varied? Select especially effective passages to illustrate your opinion.

12. Has this novel helped you understand some of the complexities of life? How?

13. Where does the novel end? With whom? How?

14. Approximately how much time does it cover in the lives of the main characters?

15. What aspect of the novel impressed you most deeply: plot? setting? characters? thems? style? (Why?)

16. Was characterization accomplished by the author's telling you about the main characters; by words, thoughts, and actions of other characters; or by words, thoughts, and actions of the main character himself? (Explain your answer)

SAMPLE STUDY QUESTIONS FOR NOVELS OR SHORT STORIES

1. Setting: How does the setting influence the story? (time? place? social environment? historical importance? forces against which the characters have to fight?)

2. Plot: How is the story organized? Is it completely chronological? foreshadowing? flashback? Where is the climax of the story? What is the major problem or conflict? Does the author manipulate the plot to bring out character traits?

3. Characters: Who is the central character? Name other characters? Why are they in the story? Were the characters well developed? real or unbelievable?

4. Theme: What did the author have to say through his story about people? Society?

5. Style: How does the author write: ahort, blunt sentences? Imagery? Long, descriptive passages? Abundance of dialogue?

ANALYSIS OF NON-FICTION ARTICLES

1. What type of article is it? (Formal essay, informal essay, editorial, newspaper article, magazine article, book review, speech, journal, letters.)
2. What was the central idea: How was it introduced, developed, concluded?
3. What was the author's purpose? (to inform, to persuade, to entertain, to share an experience, to inspire, to prove a point?)
4. How would you describe the style of the author? (witty, cynical, imaginative, intellectual)
5. What kind of writing predominated: narrative, expository, descriptive, argumentative?
6. From what point of view was it written?
7. Formulate five specific questions you would ask of someone who has read the article which would cover the most important facts found in it.

BIOGRAPHY

1. Discuss the subject's: ancestry, childhood, education, jobs, friends, achievements, era, (if it applies).
2. Describe: physical characteristics, personality, contributions to the world.
3. What were some of his difficulties, successes, rewards, failures, tragedies?
4. Explain the style of the biographer: chronological, eulogistic, impartial, partial.

LEVEL TEST

TYPES OF LITERATURE LEVEL 29

I. General Questions -- Give title, author, and specific references

1. Discuss a decision made by a character in two of the works you have read, and tell what effects that decision had on the life of the character and the lives of other characters.
2. Stories often illustrate the change from innocence to awareness through the eyes of the central character. Explain how this change comes about in a selection you have read this year.
3. Describe the kind of world you found yourself in while reading any two different types of work.
4. From your reading select a seemingly unimportant (at the time) event which lead to a very important result.

II. Specific Questions -- for each genre

NOVEL:

1. Where, how, and with whom did the novel begin?
2. Where, how, and with whom did the novel end?
3. What influence had the setting on the characters and the events?
4. Discuss the structure, that is, the use by the author of foreshadowing, flashback, sup-plots, if any.

SHORT STORY:

1. What is the significance of the title?
2. Were the characters developed directly or indirectly? Explain.
3. Discuss the point of view from which the story was told.
4. What was the theme? (What values common to humanity are portrayed by the author?)

DRAMA:

1. The following terms are often used in discussing drama. Define each briefly: tragedy, comedy, dialogue, antagonist, protagonist, exposition, climax, denouement

2. Describe one of the main characters in each of two plays read this year. Consider his appearance, personality, role played.
3. Compare or contrast the basic conflict in any two plays read.
4. Discuss the setting in any two plays and its relative importance to the story.

NON-FICTION (Essay)

1. What was the central idea of the essay?
2. What were the qualifications of the author for writing it?
3. Discuss some of the most outstanding facts about the subject.
4. What was the main characteristic of the method of presentation? (historical, eulogistic, critical, novelized) Explain your answer.

ANALYSIS OF A POEM

1. Who is the speaker? Is it the poet?
2. What is the occasion?
3. What is the setting? in time? in place?
4. What is the theme or central idea of the poem?
5. What is the tone? What does the poet do to create this tone?
6. Discuss the diction: point out words that are particularly well chosen.
7. Point out figures of speech: metaphors, similies, personification, metanomy, irony, symbolism.
8. Point out any: paradox, hyperbole, (overstatement) Litotes, (understanding) allusions.
9. Point out sound devices: onomatopoeia, assonance, rhyme schemes, alliteration.
10. What is the meter: Scan the first two lines.
11. What is the form: fixed, stanzaic, continuous?
12. If a narrative, summarize the events, if a lyric, paraphrase the poem.

LEVEL 29
THE STUDY OF THE NOVEL

The following novels are required reading for the entire class:

April Morning - Howard Fast
To Kill a Mockingbird - Harper Lee
The Secret Sharer - Joseph Conrad
The Ligth in the Forest - Conrad Richter

The following aspects of these novels will be the basis of class discussion:

1. Characters
2. Characterization
3. Plot structure: Rising action
   Falling action
   Exposition
   Climax
   Crisis
4. Theme
5. Setting

Class participation will be noted and will weigh rather heavily in determining a student's grade for the course. Classes will be conducted as group discussion of the work(s) being studied. The success of these discussions is the responsibility of the student.

In addition to the above class assigned novels, each student is required to select, with teacher approval, four (4) additional novels to read as part of the study of the novel. Some class time will be allowed for the reading of these novels, so the student should bring his current reading selection to class each day.

It is suggested that students plan their "outside" reading selections with others in the class in order that they might have someone with whom to discuss the selections. It is further suggested that the teacher be consulted as proposed lists of books are drawn up.

LEVEL 29 TEST -- LEVEL 5
THE NOVEL - APRIL MORNING, THE MOON IS DOWN, THE PEARL

1. People are constantly having to make decisions, many of which will have a tremendous impact on their lives or the lives of thers. Adam in April Morning, Mayor Orden in The Moon is Down, and Kino in The Pearl were all faced with important decisions at some time during their lives. Discuss in a well organized essay what these decisions were, and what effect these decisions had on their lives and the lives of other related characters.

2. A good novel has universal appeal. This means that it is no limited to the understanding or experience of any one generation or group of people. Explain how the author of each of the novels read employs the elements of characterization, plot and theme to create the novels universal appeal.

LEVEL 29 -- PHASE 6
DRAMA TEST

Antigone and *Julius Caesar* are both tragedies. What is it that makes them tragedies?

Antigone and *Julius Caesar* both express similar concepts of "the crown". In *Julius Caesar* it is the fear of having a crowned monarch that governs the action, and in *Antigone* a crowned monarch is already established. Brutus states: "Crown him . . . then . . . we put a sting in him . . . the abuse of greatness is when it discoins remorse from power." The chorus states: "Of happiness the crown and chiefest part is wisdom, and to hold the gods in awe. This is the law that, seeing the stricken heart of pride brought down, we learn when we are old." Discuss these concepts in connection with *each day* as well as on a *comparative* level.

GENERAL DRAMA QUESTIONS

1. Title?

2. Author?

3. Setting?

4. Protagonist, Antagonist?

5. Theme?

6. Plot:
   a. Exposition (Beginning situation)?
   b. Rising Action (complications)?
   c. Climax (highest point of interest, suspense)?
   d. Falling action?
   e. Donouement?

7. Evaluare:

   1. Describe the scene and incident in which the crisis occurs.

   2. Analyze the motives of the leading character(s).

   3. Is there a parent-child conflict? Explain.

   4. Discuss: "In Drama the action is usually determined by the personality of one of the main characters."

   5. What - if any - interesting friendships are portrayed in this drama? Explain.

   6. Did the plot seem natural? Explain.

   7. "Audiences should be convinced that the course of events was inevitable" -- is this true of the play you read? Explain.

   8. Discuss minor characters -- who were interesting.

   9. Describe two scenes that would make an interesting television episode.

   10. Compare or contrast this play with one read in class (or else where). Use specific references.

LEVEL 30: LANGUAGE AND VOCABULARY

I. Objectives and Philosophy

Graduates of highly efficient American schools frequently manifest an astonishing lack of understanding of their language. Such language weakness often proves a handicap to many students in their higher education, in their careers, and in their social life. In the majority of high school curricula the study of words is given only in incidental treatment instead of systematic consideration. It is evident that haphazard presentation of a subject as rich and as diversified as the efficient use of English vocabulary cannot possibly produce creditable results.

English Level 30 does not aim to make philologists or etymologists out of high school students. It aims to provide students with the means of acquiring greater facility in the use of words. The hope is to arouse in the student an appreciation of the importance of vocabulary, an awareness of the fact that a keen and generous vocabulary is a fairly accurate measure of intelligence, and an ability to communicate ideas with clarity. It will help him to read and to listen, to appraise and to discriminate.

II. Procedures

The student will be introduced to the general historical development of the language from its Germanic or Anglo-Saxon beginnings, through Old English and Middle English, to Modern English. The influences of the invasions of England and the interactions with other peoples and nations will be presented as background. Excerpts from "English" of different periods are translated, not with intent to teach the ancient tongue, but with the hope of showing the progress of language generally, -- a progress which is currently taking place as new words are needed by an "alive" language. The vocabulary, for example, of the space age is a vocabulary of the latest ten years of English.

Current syntactic usage will be presented and compared with purist grammar. The student will also become familiar with Latin, Greek, French, and German words and expressions which are commonly used in modern English expression. There will be an analysis of roots, stems, and affixes.

The student will be helped to avoid redundancies through the use of the exact meanings of words for context, to avoid cliches through the use of original expressions, to develop an economy of words for concise communication of ideas.

A layman's vocabulary of law, medicine, commerce, science, space science, art, and music -- necessary for intelligent understanding and comment -- is included in the word drills.

Each student will write, as a standard assignment each week, at least ten sentences using any of the words which have been presented in vocabulary exercises.

Book reports: Each student will write four book reports for the semester course. A free choice of books is allowed; however, the student will be encouraged to choose books which will reflect his maturity level.

New materials for Level 30, incorporated in order to provide for the student the use of more words in context.

Vocabulary for High School Students (Workbook)
by Harold Levine
Amsco School Publications

Vocabulary for the College Bound Student (Workbook)
by Harold Levine
Amsco School Publications

Additional Dialectology:

Special assignments for Phase 6 and Phase 7 students (for oral reports to the class) from: AMERICAN DIALECTS by Herman
Avon High School Library 427H

Encyclopedia Britannica
Volume 8, Page 555
Avon High School Library

Additional material for backgrounds of English:

THE STORY OF LANGUAGE by Mario Pei (Avon High School Library 400P)

Teacher: Chapter 1 - Nonlinguistic Systems of Communications

Phase 7: Chapter 2 - Theories of Language Origin

Phase 7: Chapter 5 - Dialects

Phase 6 or 7: Chapter 6 - The Saga of Place Names (Toponymy)

Phase 6 or 7: Chapter 7 - Personal and Family Names

Phase 7: Chapter 8 - The Language of Politeness and Insult

Phase 6: Part II. Chapter 10 - Cant and Jargon

Phase 6 or 7: Part III, Chapter 6 - Language and Political Institutions
Part III, Chapter 7 - Language and Superstition
Part III, Chapter 8 - Language and Intolerance

Teacher: Part IV, Chapter 2 - King's English and American Language

LEVEL 30 - LANGUAGE AND VOCABULARY
STUDY GUIDE SHEET - PHASE 4

Daily assignments in the use of new words and expressions will be given from two basic texts.

Each student will keep a journal - writing at least ten lines for each school day and using in the ten lines at least two of the new words or expressions introduced in the vocabulary drills. Journals will be submitted to the teacher at the end of each week.

Each student will keep notes on all lectures on background materials and on all formal presentations by other students.

BOOK REPORTS Each student will write four book reports for the semester course. A free choice of books is allowed; however, the teacher will submit a list of books which will be supplementary to the materials presented in lectures. It is advised that at least one book for a report be chosen from this list. Reports will be written in class on specified dates. The student will be allowed to bring to class the book or any notes about the book, and will be permitted to make use of these items in the writing of the report.

Tests will cover new words and their meanings; stems, roots, and affixes; words and expressions from foreign language; and important facts from the history of the development of English.

Evaluation: Students' grades will be based on test results, recitations and participation in class projects, and the effectiveness of the daily journal. Evaluation by the teacher will take into consideration the phase which the student has elected.

Keep notes on lectures on the background of English. There will be some short composition assignments.

Exercises, drills, and tests from Webster's Daily Drills for Better English.

Entire: Thirty Days to a More Powerful Vocabulary, by Frank and Lewis.

Entire: Word Resources, by Frieda Radke.

LEVEL 39-LANGUAGE AND VOCABULARY
STUDY GUIDE SHEET - PHASE 5

Daily assignments in the use of new words and expressions will be given from two basic tests.

Each student will keep a journal - writing at least ten lines for each school day and using in the ten lines at least two of the new words or expressions introduced in the vocabulary drills. Journals will be submitted to the teacher at the end of each week.

Each student will keep notes on all lectures on background materials and on all formal presentations by other students.

BOOK REPORTS: Each student will write four book reports for the semester course. A free choice of books is allowed; however, the teacher will submit a list of books which will be supplementary to the materials presented in the lectures. It is advised that at least one book for a report be chosen from this list. Reports will be written in class on specified dates. The student will be allowed to bring to class the book or any notes about the book, and will be permitted to make use of these items in the writing of the reports.

Tests will cover new words and their meanings; stems, roots, and affixes; words and expressions from foreign languages; and important facts from the history of the development of English.

Evaluation: Students' grades will be based on test results, recitations and participation in class projects, and the effectiveness of the daily journal. Evaluation by the teacher will take into consideration the phase which the student has elected.

Requirements: Keep notes on lectures on backgrounds of English. There will be some short composition assignments.

Exercises, drills, and tests from Webster's Daily Drills for Better English.

Entire: THIRTY DAYS TO A MORE POWERFUL VOCABULARY (by Frank and Lewis)

Entire: WORD RESOURCES (by Frieda Radke)

LEVEL 30 - STUDENT GUIDE SHEET - PHASE 5 (con't)

Brief outlines or precis on: THE MIRACLE OF LANGUAGE by Laird. Chap. 2
"The Begets of the Sons of Og"
THE MIRACLE OF LANGUAGE by Laird. Chap. 3
"English: His Sister, His Cousins, and
His Aunts"

From books on philosophy, legend, and mythology in the library: Write an account of the sources of at least twenty words or expressions which have story background from history or legend or mythology.

LEVEL 30 - LANGUAGE AND VOCABULARY
STUDY GUIDE SHEET - PHASE 5

Daily assignments in the use of new words and expressions will be given from two basic texts.

Each student will keep a journal - writing at least ten lines for each school day and using in the ten lines at least two of the new words or expressions introduced in the vocabulary drills. Journals will be submitted to the teacher at the end of each week.

Each student will keep notes on all lectures on background materials and on all formal presentations by other students.

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LEVEL 30 - STUDY GUIDE SHEET - PHASE 5 (con't)

Brief outlines or precis on: THE MIRACLE OF LANGUAGE by Laird. Chap. 2.
"The Begets of the Sons of Og"
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"English: His Sister, His Cousins, and His Aunts"

From books on philosophy, legend, and mythology in the library: Write an account of the sources of at least twenty words or expressions which have story backgrounds from history or legend or mythology.

Brief outlines and reports on: THE MIRACLE OF LANGUAGE by Laird

Chap. 1 "The Miracle of the Desart"
Chap. 4 "Amoebas in the Dictionary"
Chap. 5 "Whodunit? Skeletoms in the Liquistic Closet"
Chap. 6 "Both a Borrower and a Lender Be"
Chap. 7 "Linguistic Ellis Island: What Came in theSteerage"

LEVEL 30 - LANGUAGE AND VOCABULARY
STUDY GUIDE SHEET- PHASE 7

Daily assignments in the use of new words and expressions will be given from two basic texts.

Each student will keep a journal - writing at least ten lines for each school day and using in the ten lines at least two of the new words or expressions introduced in the vocabulary drills. Journals will be submitted to the teacher at the end of each week.

Each student will keep notes on all lectures on background materials and on all formal presentations by other students.

BOOK REPORTS: Each student will write four book reports for the semester course. A free choice of books is allowed; however, the teacher will submit a list of books which will be supplementary to the materials presented in lectures. It is advised that at least one book from this list be chosen for a report. Reports will be written in class, on specified dates. The student will be allowed to bring to class the book or notes about the book, and will be permitted to make use of these items in the writing of the report.

Tests will cover new words and their meanings; stems, roots, and affixes; words and expressions from foreign languages; and important facts from the history of the development of English.

Evaluation: Students' grades will be based on test results, recitations and participation in class projects, and the effectiveness of the journal. Evaluation by the teacher will take into consideration the phase which the student has elected.

Requirements: Keep notes on lectures on backgrounds of English. There will be some short composition assignments.

Exercises, drills, and tests from Webster's DAILY DRILLS FOR BETTER ENGLISH.

Entire: THIRTY DAYS TO A MORE POWERFUL VOCABULARY (by Frank and Lewis)

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Brief outlines or precis on: THE MIRACLE OF LANGUAGE by Laird. Chap. 2
"The Begets of the Sons of Og"
THE MIRACLE OF LANGUAGE by Laird. Chap. 3
"English: His Sister, His Cousins, and His Aunts"

LEVEL 30 - STUDY GUIDE SHEET - PHASE 7 (con't)

From books on philosophy, legend, and mythology in the library: Write an account of the sources of at least twenty words or expressions which have story backgrounds from history, legend, or mythology.

Brief outlines and reports on: THE MIRACLE OF LANGUAGE by Laird

Chap. 1	"The Miracle of the Desart"
Chap. 4	"Amoebas in the Dictionary"
Chap. 5	"Whodunit? Skeletons in the Linguistic Closet"
Chap. 6	"Linguistic Ellis Island: What Came in the Steerage"

For reports to the class by individuals or groups:
From the GIFT OF LANGUAGE by Schlauch:

Chap. 1	"Language as Communication"
Chap. 4	"Treasury of Words"
Chap. 5	"Semantics - Vocabulary in Motion"
Chap, 9	"Language and Poetic Creation"
Chap. 10	"Social Aspects: Class, Taboos, Politics"
Chap. 11	"Retrospect and Prospects"

Match the meaning in column 2 with the prefix or root in column 1:

____ BI

____ POLY

____ ANTHROP

____ THEO

____ MONO

____ PHILO

____ ANTI

____ HYPER

____ SYN

____ TRANS

____ BENE

____ AUTO

____ SPECT

____ TRACT

____ MITT, MISS

1. love of
2. above the ordinary
3. across
4. many
5. self
6. against, opposite
7. look at, see
8. two
9. draw, drag
10. man. mankind
11. good, well
12. one, single
13. with, like together
14. god, religion
15. send

LEVEL TEST
L-30

On the white-lined paper attached to this, write sentences using any ten of the following words. Plan sentences which show that you understand the meaning of each word. Underline the words in the sentences.

RESPITE
FORTITUDE
RENOVATED
ERRONEOUS
EDIBLE
RELEVANT
ACCELERATE
LIAISON
PERPETUAL
CONTINUOUS
CHIDE
UNSTABLE
VALIANT
PROVOCATIVE
OBSCURE
SORDID

CAUSTIC
AROMATIC
VINDICTIVE
NIGGARDLY
CORROSION
COLLABORATION
IMMUNITY
MONOPOLY
ALTRUISM
JINGOISM
AGNOSTIC
SCINTILLATE
OSTRACIZE
PROCRASTINATE
RUSTICATE
DOMINATE

STOICISM
EGOISM
POLYGLOT
ANTHROPOLOGY
VULGARIAN
COQUETTE
MARTINET
GOURMET
KLEPTOMANIAC
HYPOCHONDRIAC
NOSTALGIA
FRUSTRATION
LETHARGY
ANTIPATHY
BENEVOLENCE
MALEVOLENCE

Tell briefly the effect upon the language of England of each of the following invasions:

ROMAN INVASION

ANGLO-SAXON INVASION

DANISH INVASION

THE NORMAN INVASION (WILLIAM THE CONQUEROR)

Directions: Write the number of the correct definition before the word or expression which it defines.

____	A LA CARTE	1.	a substitute name, or pen name, used by a writer.
____	HORS D'OEUVRE	2.	in style, in the latest fashion
____	ELITE	3.	a sudden stroke of government policy; a sudden taking over of the government
____	RENDEZVOUS	4.	the chosen few, the select
____	FAUX PAS	5.	the lobby of a theater
____	REPERTOIRE	6.	to know exactly what to do or say in any situation; to feel comfortable and at ease
____	FOYER	7.	an evening social gathering
____	INGÉNUE	8.	to be in sympathy with; to be in agreement with; to have established good relations with
____	REPARTEE	9.	disdainful, arrogantbearing; snobbishness
____	TABLE D'HOTE	10.	complete meal at a fixed price
____	DENOUEMENT	11.	each item of the meal paid for separately according to the bill of fare
____	LAISSEZ FAIRE	12.	good bye; until seeing you again
____	BAGATELLE	13.	final solution of a plot
____	ESPRIT DE CORPS	14.	morale, spirit of the group
____	MUSICALE	15.	a social error, a mistake in manners
____	AU REVOIR	16.	a trite or over-used expression
____	NOM DE PLUME	17.	witty reply; scintillating conversation
____	SAVOIR FAIRE	18.	stage part of an unsophisticated young girl, or the actress who plays such a part
____	VOGUE	19.	a private musical recital
____	COUP DE GRÂCE	20.	industrial competition without government interference
____	EN RAPPORT	21.	a trifle; an inconsequential thing
____	POT POURRI	22.	a mixture, a medley, a melange
____	CLICHE	23.	a list of plays, musical selections, etc, ready for performance
____	HAUTEUR	24.	the mortal stroke; the final stroke; to put out of misery
____	SOIREE	25.	appetizers, spicy or salty bits to whet an appetite

Directions: Fit each of the following words to its proper definition:

vicarious, rationalize, gregarious, obsequious, maudlin, asceticism, pander, sublimate, wanton, effete.

1. ______________________ tearfully sentimental
2. ______________________ catering to evil desires
3. ______________________ preferring the company of others to solitude
4. ______________________ spent, exhausted, barren of energy
5. ______________________ one who practices extreme self-denial
6. ______________________ enjoyed by sympathetic but indirect participation, substitutional
7. ______________________ attributing one's actions to rational and creditable motives, not necessarily true ones
8. ______________________ servilely attentive, fawning
9. ______________________ to direct energy from a primitive or destructive aim to better aim
10. ______________________ unchaste, lewd, arrogant waste, recklessness of justice.

Directions: Fit each word to its proper sentence:

obstetrician, pediatrician, podiatrist, osteopath, oculist, optometrist, oculist, gynecologist, dermatologist, psychiatrist, orthodontist.

1. ______________________ You have a painful corn on your foot.
2. ______________________ You need to know what type of eyeglasses are best suited to you.
3. ______________________ Your baby has the colic.
4. ______________________ You need a doctor to deliver your baby.
5. ______________________ A friend of yours has had a complete mental collapse.
6. ______________________ A child you know has a badly formed bite and jaw.
7. ______________________ A woman is suffering from female disorders.
8. ______________________ You are troubled with a skin rash.
9. ______________________ You have an eye disease that needs expert attention.
10. ______________________ You have an ache which you think can be relieved by bone manipulation.

Fill in the correct word for each blank:

ADAPT, ADOPT
They tried to __________ to their new environment.
The committee ________________ the new idea readily.

ALLUSION, ILLUSION
A mirage is an optical _______________.
In his speech he made several __________________ to the Bible.

ALTERNATE, ALTERNATIVE
She works only on _______________ Sundays.
We need an ___________________ to replace our delegate to the meeting.

AMOUNT, NUMBER
A large ______________ of boys entered the auditorium.
He has a surprising _______________ of strength.

APPRAISE, APPRISE
We were _______________ of the impending danger.
The land in the area was __________________ with careful scrutiny.

AS...AS, SO...AS
This article was not ____ stimulating ____ I had been told.
She is ____ tall ____ I am.

AUDIENCE, SPECTATORS
The orchestra had an appreciative ________________.
The ________________ at the ball game were impressed by his playing.

AVOCATION, VOCATION
Everyone should have at least one _______________ for recreation.
My father's _______________ is medicine.

BIWEEKLY, SEMIWEEKLY
The school paper, a ______________, is issued on alternate Fridays.
We have assembly programs ___________________ on Tuesdays and Fridays.

CENSORED, CENSURED
Movies are _____________ by appointed committees.
The official was severely _______________ for his neglect.

CHILDISH, CHILDLIKE
His ____________ faith in everyone often proved unwise.
That was a particularly ________________ and stupid remark.

CLIMACTIC, CLIMATIC
___________ conditions were unfavorable for the flight.
His arguments were presented in _______________ order.

COLLABORATE, CORROBORATE
Authors often _________________ in writing a book.
His statements ____________________ my own opinions.

COMPREHENSIBLE, COMPREHENSIVE
His motives are not always __________________.
This __________________ study covers all phases of nuclear physics.

CONCEDE, ACCEDE
He readily ________________ to the proposal.
To avoid waste of time, I ______________ to the point.

CONFIDENTIALLY, CONFIDENTLY
This information was given to me ____________________.
He undertook his new work ____________________.

CONTEMPTIBLE, CONTEMPTUOUS
He could not blame his relatives for being __________________ of him.
His treatment of his parents was absolutely ____________________.

CREDIBLE, CREDITABLE
Their explanation seemed ________________.
The account of his deed was a __________________ one.

CUPFULS, CUPS FULL
The recipe calls for two ______________ of flour.
A tray of _______________ of hot coffee was passed to the rescuers.

DISBURSE, DISPERSE
The treasurer _______________ the funds for the trip.
It took a whole platoon of police to _______________ the crowd.

DISINTERESTED, UNINTERESTED
Three ____________________ men were chosen as judges.
It is difficult to speak to an audience which is __________________.

ELICIT, ILLICIT
Because of good detectives, the _______________ trade was discovered.
Only through discussion did we finally _______________ the truth.

ELUDE, ALLUDE
They were able to _____________ the enemy.
The speaker tried to ______________ to our civic pride.

EMIGRANT, IMMIGRANT
Ireland lost many _____________ during the 19th century.
The U.S. has a quota of _______________ from each country of Europe.

EMINENT, IMMINENT
Because of heavy rains, a flood is _______________.
_______________ scientists were consulted about the problem.

ENVIABLE, ENVIOUS
He made an _____________ reputation at college.
I was always __________________ of his achievements.

EXCEED, EXCEL
We must not __________ our quota.
Our players ____________ in agility and experience.

EXCEEDINGLY, EXCESSIVELY
The day was _________________ humid and sultry.
If he did not charge ______________, he would have more customers.

EXCEPTIONABLE, EXCEPTIONAL
______________ conduct prevented his promotion.
This child displays ______________ talent in music.

EXPLICIT, IMPLICIT
His explanation was ______________.
I have ______________ faith in your ability.

FEWER, LESS
______________ than fifty people attended the meeting.
______________ than four hundred dollars remains in our account.

FORCEFUL, FORCIBLE
Their ______________ entry was much resented.
He is a very ______________ speaker.

INTELLIGENT, INTELLIGIBLE
An ______________ voter appraises the qualifications of candidates.
In spite of length, the report is entirely ______________.

LEND, LOAN
Please ______________ me your pen.
The bank granted him a ______________ of one thousand dollars.

NOTED, NOTORIOUS
Edison was a ______________ inventor.
Al Capone was a ______________ gangster.

PERSECUTE, PROSECUTE
He ______________ the criminal before the court.
People have often been ______________ because of their religion.

RESPECTIVELY, RESPECTFULLY
He replied ______________ and won the admiration of the judge.
Mr. Jones and Mr. Smith were elected dean and advisor ______________.

SUSPECT, SUSPICION
Our ______________ was confirmed by his attitude.
He immediately ______________ that something was wrong.

TORTUOUS, TORTUROUS
They carefully followed the ______________ path down the hill.
The patient had to endure the ______________ moments of the operation.

HEALTHFUL, HEALTHY
______________ children are active.
Living conditions here are not ______________.

INELIGIBLE, ILLEGIBLE
His age makes him ______________ for this type of insurance.
This writing is ______________.

INGENIOUS, INGENUOUS
He had a particularly ______________ mind.
Her ______________ manner was a contrast to her sophistication.

LEVEL 31 - COMPOSITION B

I. OBJECTIVES:

The main objective of Level 31 is to give students an opportunity to refine the art of written communication by perfecting the skills acquired in all previous language arts courses. These skills include:

1. The use of precise and concise language in the organization of thought.
2. The use of correct grammar
3. The development of the personal writing style of the individual
4. The development of the ability to engage in critical thinking and writing about literature, society, and life
5. The learning of the techniques in preparation for and the writing of a research paper.

II. PROGRAM:

A. The Informal and Personal Essay

The personal essay is informative, sharing one's personal response rather than factual information. The personal essay should have a slightly personal tone - sometimes descriptive, occasionally angry, often humorous or entertaining. It carries the writer's own personality and is always the result of careful rewriting. Several of these compositions should be written during the semester, depending on phase.

B. Critical Essay

These essays involve forming judgements, and writing about literature, the other arts, society or life. The work is identified and the purpose critically evaluated. Statements must be supported with exact reference to the elements in the work being evaluated. The writer tells the reader what he admired or disliked and why. Two to four may be assigned, on either the student's choice of specific works or ones chosen by the teacher. (See attached Student Guide to the Writing of Literary Criticism.)

C. The Precis

Practice in searching for the main idea in a piece of writing can be valuable training, and involves careful reading and writing. Two or three precis will be written during the semester, and will be based on articles of varying degrees of difficulty for the different phases.

D. The Research Paper

The techniques of a research paper include the following skills:

1. use of the library
2. note-taking
3. outlining and organizing notes
4. compiling a bibliography
5. arranging footnotes, and
6. writing clear, concise prose.

Experience and practice in dealing with the essays and their techniques should lay a firm foundation for approach to the term paper. See attached study guide to topics which would be suitable for term paper work. Students may, of course, choose other topics and novel combinations. Many teachers do not even restrict topics or subject to English, but it is often advisable to do so.

Two papers may be assigned - one for the learning process and the second to be completed on the student's own time outside of class. The majority of writing assignments should be completed during class time. The teacher should encourage maximum use of class time. It is advantageous to encourage quiet individual thinking during the initial phases of each assignment, followed by quiet discussion of topic and organization with the teacher and other students.

E. Editorials

These compositions should be based on factual material. They give the writer an opportunity to communicate his opinion with the intention of convincing the reader. Two to five may be assigned, depending on phase.

F. Essay Test Question

In order to aid the student to meet the problem of essay questions in all of his other areas of study, it is suggested that some practice be provided in this course for making up and answering essay questions. Students may prefer, however, to use actual questions from previous tests in other courses. Students may exchange their questions and answers with each other. The various types of questions and methods of answering with clarity and precision should be included.

G. Creative Writing

An opportunity should be given to the students to experiment with the various types of writing: poetry, drama, short stories, as well as non-fiction. Specific assignments in each genre need not be assigned, but students should be encouraged to try their hand, perhaps bringing to light possible talent in a new genre.

H. Response Logs

All students should keep response logs, writing on assigned days or when they have time. Although these are checked occasionally by the teacher, they should be free expression of whatever the student desires to write, without concern for the rules of grammar, punctuation, etc. It is important that the student develop a certain freedom in his writing. This development can be aided by keeping a response log. This log follows the same idea and guards for privacy as suggested in L - 28.

I. Folders

The same procedure should be followed for L - 31 folders as for L - 28. At the conclusion of the course representative pieces of the student's work should be added to his permanent folder and filed in the central department file.

III. METHODS

A. Many of the methods suggested in L - 28 may be carried over to L - 31 with greater concentration on development of specific style and correction of technical writing errors. In addition, there is extensive technical work in criticism and research which carries over to study of the form and content of the term paper.

B. Suggested Term Paper procedure:

1. Based on the ability of the class, term paper schedules may range from 4 to 8 weeks with intermittent work on class compositions.

2. Specific due dates should be set for:
   a. library introduction and research
   b. choosing a topic
   c. preparing a working bibliography
   d. preparing a rough outline
   e. preparing revised outline and notes
   f. preparing a rough first draft, and
   g. preparing a final copy with footnotes and bibliography

Class instruction should be based on The Research Paper (Cambridge) or Preparing the Research Paper (Dangle and Huusman)

C. Suggested Plan: the writing of a personal essay, for example, might be conducted as follows:

Monday:	Discuss assignment and read one or two models of essays by experts. Discuss what is involved in the writing structure, language, tone of the essay. Consider possible topics.
Tuesday:	Work on lists of ideas which are suggested by the topic under consideration. Look for details and arrange them in a possible pattern or order and begin first draft, with possible variation in leads or details.
Wednesday:	Finish rough draft in class, if possible.
Thursday:	Exchange drafts with partner or with groups, if groups have been set up. Comments and corrections, suggestions and advice are offered by one's peers. After the papers have been read and discussed, they should be returned to the writer to be revised.
Friday:	Papers are rewritten

In a typical week such as the one described above, other practices of a brief nature may be introduced. "Quickie" themes on current topics, response log entries, explanations of proverbs are worthwhile ideas. Sometimes time must be alloted to go over prevalent errors to alert the whole class to areas which need improvement, but for the most part the teacher will work on an individual basis with each student.

IV. GRADING (See Level 28)

V. OUTSIDE READING:

Outside reading will vary with the different phases. All students will have an in-class report on one book each month. Phases 6 and 7 will be expected to have two additional reports each month.

VI. PHASING:

Although the assignments for the most part will be the same for all phases, expectation of what may be accomplished will vary.Each student will be accepted as an individual and his work will be considered individually. Effort and improvement will be a major basis of grade consideration. Additional work will be expected from students in phases 6 and 7.

VII. MATERIAL TO BE USED:

Each teacher will bring to his class a variety of resources and background as well as a different personality which will supply him with ideas and techniques for teaching composition. There are some texts available which may or may not prove useful: *Elements of Style*, *Models and Exercises Series*, *Stop, Look, and Write*, *Advanced Composition*, *Preparing the Research Paper*, *Composition of the Essay*, *Writing Themes About Literature*, *Complete Grammar and Composition*, *A Writer Teaches Writing*, *The Research Paper*, and *Writing About Literature*. The use of magazines, films, filmstrips, poems, stories, plays, TV programs, movies for possible ideas is also recommended. All is good that comes to the writing teacher's mill.

THE WRITING OF LITERARY CRITICISM

The writing of literary criticism is largely a matter of persuasion, for it is impossible to prove -- in the strict sense of that word -- that any interpretation of a literary work is the only adequate interpretation, that any reading of the images, for example, is the most legitimate reading, or even that the elements chosen for discussion are those most central to the meaning of the work. As we have said, an adequate work of literature is always richer, more complex, more completely integrated that the critical discussion of it. The most that the critic can hope to show is that his reading is plausible, and perhaps more plausible than other suggested readings. This does not imply that all readings and all critical essays are equally adequate.

Like other forms of persuasive writing, the critical essay requires a clearly formulated topic, and approach to the topic limited enough to permit a convincing argument in the space available yet central enough to lead to a significant conclusion, a development that both considers the strongest supporting evidence available and counters any valid opposition, and a clear and effective prose style. Like any form intended to be read by more than one reader, it requires a willingness to rewrite. Every writer should have a large and frequently used wastebasket.

No method of formulating a topic works consistently for all writers. Ideally, the critic would read a work carefully several times and form certain impressions of it that he would like to verify or certain questions that he feels need to be answered if the work is to be properly understood. He would then jot down the impressions or the questions, organize the supporting evidence, and write his essay. Practically, most writers have to inch their way into the topic. Suppose for example, that after reading Hamlet the critic feels that Hamlet is an unusually noble young man, possibly, Shakespeare's portrait of the ideal prince. Initially, Hamlet enlists sufficient sympathy to make the notion plausible. The simple topic sentence of such an essay might be, "Hamlet is Shakespear's portrait of the ideal prince." Unfortunately, the topic is much too broad unless the critic has adequate knowledge of all of Shakespear's plays in which royalty appears and a rather complete knowledge of the Renaissance conception of the duties of the prince. Without this background the topic could be simply stated, "Hamlet is a concerned and loving Prince who understands the needs not only of his country but also of mankind." This topic still poses formidable problems, but it has the advantage of not committing the student to such extensive background research. A satisfactory treatment of this topic would entail (1) a thorough character analysis of Hamlet and his behavior in the play and (2) research into the critical writing which deals with Shakespeare in general and, more specifically, the critical writing centered on Hamlet himself, as well as the play.

Whether or not the topic should be stated overtly in an introduction and again in a conclusion is generally a stylistic matter. I would prefer, however, that you follow this procedure in this paper because the most important responsibility of the writer of an essay or research paper is to make certain that his READER knows with perfect clarity what the topic of the essay is exactly. The topic, then, should be stated clearly in the introduction or lead paragraph of your paper and should be reinforced in the conclusion. It is also a good idea to write the topic out on a piece of paper and keep the sentence next to you the whole time you are researching and writing. Refer to it frequently and be sure that you are not "getting off the track." In a well organized essay every sentence, every detail, is relevant to the topic; one of the most useful practical disciplines in writing is to pause regularly, reread what has just been written, and consider this relation to the general purpose the essay stated. If the relation is not immediately clear, the section should either be abandoned or be reworked to make its relevance apparent. Material that is not relevant wastes the reader's time and distracts him from the main purposes. Writing is more effective if the writer keeps firmly in mind what his subject is and if he makes certain that the reader cannot mistake his intention.

The proper approach to a topic is one that can be managed reasonably well in the amount of time and space available and that will shed some light on the topic. A hastily done survey of a large topic demonstrates very little. A paper comparing the two young princes in Hamlet would be much more effective than a poorly researched paper studying the Renaissance and Shakespearean ideals of princely virtue and their application to *Hamlet*. In *Hamlet*, both princes share the problem of how to avenge a father. A comparison of the two princes would require at this point that the reader go back over the text of the play carefully -- with this particular topic in mind -- and pull out the specific details which support his opinion. He must check the similarities and differences between the situations of the two princes, and their ways of handling the situations in which they find themselves.

There is, of course, a great deal of evidence to show that Hamlet is a good prince. First, Horatio, who seems to be the voice of reason throughout the play, admires Hamlet; Hamlet seeks revenge both because the ghost of his father demands it and because he recognizes a moral blight in Denmark that only he can remove; he fulfulls his duty at great cost to himself, and with a reluctance that drives him nearly to a suicide. Yet in planning the development of the topic, the writer has to think in terms of both positive and negative evidence. Negatively, Hamlet's scorn of his mother exceeds the instructions given him by his murdered father; despite his good intention, he drives the lovely, innocent Ophelia to suicide, mistakenly kills her father, and slays her brother in a duel; he callously sends Rosenkrantz Guildenstern to their deaths. In order to show that Hamlet is a good prince, somehow these difficulties must be overcome. Whether they can or not will depend ultimately upon what one conceives the character of the good prince to be. Perhaps, though, the difficulties ought to suggest a still further refinement of the topic. In considering the negative evidence, the writer is forced to note the relationship between Hamlet and Laertes, and at this point he might possibly be struck by the fact that Hamlet, Laertes, and Fortinbras have each a father to avenge. Furthermore, only Fortinbras is completely successful, for only he succeeds without destroying those around him. Perhaps, then, the topic ought to be changed once more, to a discussion of Fortinbras as the "good prince," the one capable of maintaining the order of the state, and of Hamlet and Laertes as men not able to solve satisfactorily the problem set them.

At every stage in thinking through a suitable topic; in outlining it, in writing the initial drafts, in writing second drafts the writer should constantly reconsider and reshape his topic in terms both of what he can practically hope to achieve and of the evidence, negative and positive, drawn from the work he is discussing.

Ideally, a writer should finish what he considers to be the final draft of a paper far in advance of the date due so that before submitting his work he can read it from a fresh point of view and, if necessary, make changes. Most writers, even many professionals, tend to be carried away by their topics; along with the excitement of exploring an idea and making discoveries about it goes an almost inevitable tendency to misjudge the strengths of the supporting evidence, to feel that certain connections are obvious that are not, and perhaps simply to let the discoveries that are being made develop a life of their own, so that the conclusion of the essay has little to do with the promises made in the introduction. It is extremely helpful if the writer can put himself in the position of an outsider, with only the dimmest of memories of the interrelations that were so clear when he wrote the paper. Time, even a few days, will often do so much to help a writer to an objective view of his own work.

Several techniques are helpful in reading the final draft: read the introduction then skip to the conclusion and see if what is concluded is the same as what was introduced. An introduction, among other things, says to the reader, "This is what I intend to do," and the conclusion says, "This is what I have done." If the introduction and the conclusion do not jibe, something has gone wrong in the development of the paper.

At this stage of writing the paper, it is also useful to make an outline, either on paper or mentally (mental outlines are very difficult). Every section and subsection should be immediately relevant to the topic, and every sentence, every fact cited, should be relevant to the section in which it occurs. Any irrelevant fact, no matter how interesting or any digression, no matter how valuable it seems, should be ruthlessly deleted. The writer should also note any transitions that seem abrupt, for they are signs that he is moving too rapidly for the reader to follow. A simple transition word or phrase, or an additional sentence, will often justify the inclusion of material that otherwise would seem extraneous.

During one of the proofreadings the writer should take the stand of the devil's advocate; he should be the hostile reader who disagrees with the topic and who challenges it at every point. No generalization should be permitted to stand unless it is supported by the strongest evidence available. Any argument that would undermine the topic should be considered and dealt with. If the writer can learn to take a hostile attitude toward his own work before his readers see it, he can meet their objections in advance.

Because literary criticism is persuasive writing, it most often reaches conclusions that are matters of considered opinion. Nevertheless, the conclusions must be based upon facts and upon carefully reasoned arguments. A fact, simply, is a bit of data that can be verified beyond a reasonable doubt; it has a solidity and definiteness that opinion can never match. It is a fact, for example, that Hamlet has a quarrel with his mother in Act III of the play; whether or not the quarrel has Freudian overtones is a matter of opinion, of interpretation of the fact of the quarrel, and of the context in which it appears. Also, a fact, although of a different order, is the existence of a play resembling Shakespeare's Hamlet that probably influenced the writing of Hamlet. The critic is expected to be aware of and refer to any facts that are relevant to his discussion of the literature; as a rule, it is good practice in the early drafts of an essay to be overly generous in the citing of facts to support opinions. A writer will feel much more confident if he is certain that an abundance of evidence supports his interpretations; on the other hand, he ought to feel rather uncomfortable when he discovers an interpretation unsupported by some irrefutable data. In later stages, when the paper is being polished and tightened up, any data that is too well known, or too remote from the topic, or too repetitious, can be deleted.

The proof of persuasive writing is whether or not it is convincing; if the reader feels that he can easily refute the writer's arguments, the essay is worthless. An essay that has a clearly formulated topic, that is well developed, that makes no interpretation umbuttressed by facts, that considers all meaningful negative and positive evidence, will of necessity be convincing.

Read this guide carefully -- you will be expected to understand and follow it in writing the subject matter of your term paper. You will be given a formal guide directing you how to set up your footnotes and technical portion of your paper.

TERM PAPER SUGGESTIONS

At this point, you ought to be thinking about the general direction which you will take in fulfilling the term paper assignment. Here are some suggestions. You may not find anything to your liking on this list - in that case, let the form of the collection give you some idea of what is expected in terms of preparation and investigation of a topic of your own choosing.

1. Development of the Novel as a New Medium of Expression. The novel as we know it today did not always exist in the form it has today. Indeed, its evolution from a weighty, rambling, virtually plotless literary composition to the compact, intense and centralized production of the modern authors represents several centuries of experimentation with various forms and techniques.

   Tom Jones - Henry Fielding
   Joseph Andrews - Henry Fielding
   Pamela - Samuel Richardson
   Tristam Shady - Laurence Stern
   The Mysteries of Udolpho - Ann Radcliffe
   Madame Bovary - Gustave Flaubert
   U. S. A. - John Dos Passos
   The Grapes of Wrath - John Steinbeck
   The Singular Adventures of Baron Munchausen - Rudolph Raspe
   The Vicar of Wakefield - Oliver Goldsmith
   Great Expectations - Charles Dickens
   Portrait of the Artist as a Young Man - James Joyce
   The Old Man and the Sea - Ernest Hemingway

2. The Individual and His Introduction to the World of Strife. Sooner or later, each individual must face the challenge of finding his place in "the scheme of things," coming to terms with his environment. Whether the individual falls or succeeds depends very often on the nature and results of his initial contact - or conflict - with his society as he sets his quest for security and happiness. Childhood training, economic opportunities, education, associations all play a part in shaping his philosophy and determining the degree to which

he may come to understand himself and others in order to endure in this life-long struggle.

The Way of All Flesh - Samuel Butler

The Ordeal of Richard Feveral - George Meredith

The Red Badge of Courage - Stephen Crane

Wilhelm Meister - Johann Wolfgang von Goethe

Jean Chrostophe - Romain Rolland

The Four Horsemen of the Apocalypse - Vicente Blasco-Ibanez

Portrait of the Artist - James Joyce

Of Human Bondage - William S. Maugham

The Magnificent Obsession - Loyd C. Douglas

A Single Pebble - John Hersey

A Shropshire Lad - A. E. Housman

A Death in the Family - James Agee

The Bad Seed - William March

The Lonely Crowd - David Riesman

The Catcher in the Rye - J. D. Salinger

An American Tragedy - Theodore Dreiser

4. Human Conflict: War and the Catalyst of Values. Theodore Roosevelt once maintained that only under war-time conditions is the character of a man ever really tested. While this may not always be the case, war certainly does subject the individual to severe duress - emotionally, mentally, morally, and physically. The experience very often may radically alter his entire outlook, sometimes for the better, but sometimes too, for the worse. Here are a few cases in point.

The Iliad - Homer

The Red Badge of Courage - Stephen Crane

War and Peace - Tolstoy

A Farewell to Arms - Hemingway

All Quiet on the Western Front - Erich Maria Remarque

Memoirs of an Infantry Officer - Siegfried Sassoon

The Enormous Room - E. E. Cummings

Three Soldiers - John DosPassos

The Caine Mutiny - Herman Wouk

The Forty Days of Musa Dagh - Franz Werfel

4. Man and the Conquest of Nature:

What is that quality of daring and courage, that sense of wistfulness and wanderlust, that spirit of determination that makes men climb mountains, brave the vastness of the sea and sky, explore the mysteries of caves, or stubbornly clear expanses of land and forests? From the epic struggles of the caveman to the conquest of Everest, man has asserted and demonstrated profound satisfaction in the conquest of the "ultimate" even in the face of death. Why?

Voyages - Richard Hakluyt

Voyage of the HMS Beagle - Charles Darwin

The Old Man and the Sea - Hemingway

The Silent World - Jean Jacques Costeau

Kon-Tiki - Thor Heyerdahl

Moby Dick - Herman Melville

Growth of the Soil - Knut Hamsun

The Spirit of St. Louis - Charles Linbergh

Wilderness Under the Earth - Herbert Rranke

5. The Empire Builders and the American Dream:

Following the chaos of the Civil War, young America experienced a violent surge of growth and expansion economically, politically, and territorially. Some forty odd years later, she took her place among the nations of the world as a major power. What was the nature and the motive force of that spirit which in so short a time catapulted her to the international forefront? How has it since affected our social fabric and national character?

Autobiography - Bernard Baruch

History of the Great American Fortunes - A. Meyers

The Financier - Theodore Dreiser

Roughing It - Mark Twain

Rendezvous with Destiny - Eric Goldman

America as a Civilization - Max Lerner

The Age of Moguls - Stewart Holbrook

History of Standard Oil - Ida Tarabell

The Octopus - Frank Norris

Son of the Middle Border - Hamlin Garland

The Last Hurrah - Edwin O'Connor

The Affluent Society - John K. Galbriath

The Big Money - John Dos Passos
Main Street - Sinclair Lewis
You Can't Go Home Again - Thomas Wolfe
Babbitt - Sinclair Lewis
An American Tragedy - Theodore Dreiser

8. Religion and the Search for Certainty in a World of Doubt

From time immemorial man has turned to the consolative power of religion as a source of strength and comfort. Particularly is this true when he is confronted with frustration and despair. What is the motive force of this spiritual reservoir? And what is there in the nature of man that invariably prompts him to return to it?

Pilgrim's Progress - John Bunyan
Brothers Karamazov - F. Dostoyevsky
In Memoriam - Alfred Lord Tennyson
The Castle - Frans Kafka
The Razor's Edge - W. S. Maugham
A Fable - William Faulkner
Brighton Rock - Graham Greene
The Power and the Glory - Graham Greene
The Magnificent Obsession - L. C. Douglas
A Man Called Peter - Catherine Marshall
Dynamics of Faith - Paul Tillich
The Apostle - Sholem Asch
The Prophet - Kahlil Gibran
Brideshead Revisited - Evelyn Waugh

9. Man's Inhumanity to Man

Under what conditions and with what motives is man moved to lift his hand against his brother man? Can we excuse the conflict of war? Is war an impersonal phenomenon beyond our individual control? If so, what other instances start from war? -- the social, racial, religious intolerances which make men towers of arrogence instead of citadels of light?

Franenstein - Mary Shelley
The Ox-Bow Incident - Walter V. T. Clark
Cry, the Beloved Country - Alan Paton
Native Son - Richard Wright
Gentlemen's Agreement - Laura Hobson
The Crucible - Arthur Miller
Andersonville - MacKinlay Cantor
The Fountainhead - Ayn Rand
The Last Angry Man - Gerald Green
Intruder in the Dust - William Faulkner
The Wall - John Hersey

6. The Utopian Dream: Social Unrest and the Rise of Socialism and Communism

In the inferno of social upheaval and widespread discontent occasionally present in the course of a nation's existence is forged the steel of the reformer's blade. Social inequality, economic concentration, irresponsible government all provide the zealot and the visionary with presumed justification for proposals of a "new social order" which looms on the national horizon as a panacea for the universal ills of man. What are these ills? What the proposals? And how shall they be evaluated?

Utopia - Sir Thomas More

Social Contract - Jean Jacques Rousseau

Communist Manifesto - Karl Marx

Shame of the Cities - Lincoln Steffens

The Jungle - Upton Sinclair

The Grapes of Wrath - John Steinbeck

Inside Russia Today - John Gunther

Dr. Zhivago - Boris Pasternack

Not By Bread Alone - Vladimir Dudintsev

Mein Kampf - Adolph Hitler

The Iron Heel - Jack London

7. The Jazz Age: The Lost Generation and American Despair

"The greatest, gaudiest, grandest spree in our history" -- so spoke F. Scott Fitzgerald about the decade between 1920 and 1930 which bears the name he gave it: the Jazz Age. Disillusionment over the failure of the Versailles Treaty, a natural determination to "go it alone," and the unbound optimism in the promise and stability of the American nation were the mainstays of the"Roaring Twenties" -- whose loudest roar was sounded in the economic collapse of 1929. What had its perceptive young men to record the sense of useless escapism that lay just below the veneer of boisterous elegance?

Tender is the Night - F. S. Fitzgerald

Far Side of Paradise - Arthur Mizener

The Disenchanted - Budd Schulberg

A Moveable Feast - Hemingway

From the Terrace - John O"Hara

Winterset - Maxwell Anderson

The Sun Also Rises - Ernest Hemingway

The Last Hurrah - Edwin O'Conner

10. Social Criticism: Allegory, Fable and Fantasy

Either through preference or necessity, an author occasionally chooses to clothe his 'message' in the guise of fable, allegory, fantasy, or science fiction. Far from detracting from the intensity of his theme, such literary formats often enable him to reach a much wider and more varied audience -- for, if one chooses to ignore the social commentary, there is always pleasure to be derived from flights of fancy. Some of the greatest works of children's literature, for example, are also reputed for their incisive satirically perceptive comments on the ills of man. Look beneath the surface, and relate what you discover.

Aesop's Fables - Aesop

Gulliver's Travels - Jonathan Swift

Gargantua and Pantagruel - Francois Rabelais

Alice in Wonderland - Lewis Carroll

Brave New World - Aldous Huxley

Animal Farm - George Orwell

The War of the Worlds - H. G. Wells

Mr. Sammler's Planet - Saul Bellow

Candide - Voltaire

Fahreheit 451 - Ray Bradbury

Brave New World Revisited - Aldous Huxley

1984 - George Orwell

GUIDELINES FOR LEVEL 31

All phases of Level 31 will be responsible for the same types of assignments. Different requirements will revolve around the different expectations from each phase. For example, there will be a difference in the amount of writing that will be expected. The complexity of structure, the depth of involvement, the variations of word choice, the preciseness of grammatical expression, the accuracy of spelling will all be judged in relation to the phase which will be under observation.

The following types of assignments are required in the Level 25 Curriculum: (see curriculum guide for specific details)

Journals
Research Paper
Informal (personal) Essays
Editorials
Critical Essays
Essay Questions and appropriate answers
Precis

Creative writing will be encouraged and such works as poems and short stories may be substituted for some of the assigned essays.

SPECIFIC REQUIREMENTS

Phase 4

1 research paper: from 800 to 1000 words
5 personal essays: from 150 to 200 words
2 editorials: from 150 to 200 words
4 critical essays: from 150 to 200 words (2 poems, 1 short story, 1 magazine article)
3-4 essay questions and answers
Journals: 3 entries each week (one-half page)
2-3 precis: based on stories or articles from 1000-2000 words

(e.g. Book 9 *Models* etc. newspaper articles, magazine articles, *Advanced Composition Models*, stories)

Phase 5

1 research paper: from 1000 to 1500 words

6 personal essays: from 200 to 250 words

3 editorials: from 200 to 250 words

5 critical essays: from 200 to 250 words (2 poems, 2 short stories, 1 magazine article)

4-5 essay questions and answers

Journals: 3 entries each week (1 page)

2-3 precis: based on stories or articles of from 2000 - 2500 words

(e.g. book 10 *Models* etc. magazines, newspaper etc., *Advanced Composition*, stories)

Phase 6

2 research papers: from 1500 to 2000 words

6-7 personal essays: from 250 to 300 words

3 editorials: from 250 to 300 words

5-6 critical essays: poems, novels, short stories, articles

4-5 essay questions and answers

Journals: 3 entries each week (one and one-half pages)

3-4 precis: based on stories or articles of from 200 to 3000 words

(e.g. book 11 *Models* etc., magazines, newspapers, *Advanced Composition Models*, stories)

Phase 7

2 research papers: from 2000 to 2500 words

6-7 personal essays: from 300 to 350 words

4 editorials: from 300 to 350 words

6 critical essays: poems, novels, essays, art, short stories, music etc.

5-6 essay questions and answers

Journals:	3 entries each week (2 pages)
3-4 precis:	based on stories or essays of from 300 to 4000 words (Essays, magazines, stories)

Short, spontaneous assignments will also be given to all phases based on current events, unusual occurrences, proverbs, miscellaneous subjects chosen by the teacher.

This rather rigid schedule may be varied as the needs of the class and desires of the teacher may require it.

A UNIT ON POINT OF VIEW

LEVEL 31

Skills:

1. Selection of specifics to develop a single point of view
2. Expression of point of view while maintaining an objective atmosphere (Avoid the use of "I," "me," "my," or any other references to oneself, either direct or indirect)
3. Expression of point of view while avoiding the use of words that express value judgement (vj) when used to describe the person or issue under consideration (e.g. pretty, nice, stupid, gross, good, bad, dull, crude, etc.)
4. Development of an awareness of the point of view being expressed by various writers, expecially in such media as newspapers and magazines

NAME: Wallace Randale Sheldon.

POSITION: U. S. Senator seeking third term.
Chairman of the Policy Affairs Subcommittee.

PHYSICAL DESCRIPTION: 64 years old
six feet two inches tall
233 pounds
white haired, pink cheeked

BACKGROUND: Clerk in hardware store who rose to a millionaire in the manufacturing of plumbing supplies.

WHAT HE SAID IN WASHINGTON: "oppose the President's tax bill".

WHERE HE CAMPAIGNED: In Thompson Falls, Woodstown, Beaver City, Badger, and Black City.

HOW HE TRAVELED: In a 1956 Ford.

HOW DID HIS AUDIENCE REACT: They cheered.

WHAT HE SAID BACK HOME: "Some of my colleagues complain about campaigning. I don't. I think it is our duty to talk to the people and to listen. Because of what you've told me about how you feel and why, I'm going to change my position and vote for the tax bill."

1 It takes a big man to change his mind, and Senator Wallace R. Sheldon -- six feet two and 223 pounds -- has the stature for the job. In Washington he was opposed to the tax bill, but on a campaign swing in his home state he heard the voice of the people. "I think it is our duty to talk to the people and to listen," Senator Sheldon told the small towners bluntly. "I'm going to change my position and vote for the tax bill."

2 Senator Wallace R. Sheldon announced here today he would vote for the tax bill. Campaigning for re-election, the Senator told cheering crowds in Thompson Falls, Woodstown, Beaver City and Black City that he had listened to the voice of the people and changed his mind. In Washington last week Senator Sheldon had announced he was opposed to the President's tax proposal.

3 A millionaire in a 1956 Ford visited the sticks this week and wowed 'em from Beaver City to Badger and back. He was Senator Wallace R. Sheldon and he told cheering crowds he had heard the voice of the people and was now for the tax bill. What he had heard was the death rattle in the ballot box.

4 "Some of my colleagues complain about campaigning. I don't," Senator Wallace R. Sheldon told audiences back home last week. He was frankly perspiring. "I think it is our duty to talk to the people and listen. Because of what you have told me of how you feel and why, I'm going to change my position and vote for the tax bill."

5 The image of the American businessman is that of a big, buff, hearty guy who stares facts right in the face, and Senator Wallace R. Sheldon looks the part. But last week Senator Sheldon revealed another part of the businessman's character --the customer's always right. In Washington he had studied the tax bill and said forthrightly he was against it. This week came home, listened to the customers and said, "I'm going to vote fot the tax bill."

6 Burly U. S. Senator Wallace R. Sheldon, who met many a payroll before he went to the Senate, knows how to face a fact. Last week he told the people what they wanted to hear, that he would change his position and vote for the tax bill.

7 Last week Senator Wallace R. Sheldon demonstrated why, for all the hoopla and howdies, American campaigns are essential to democracy. He came back home from Washington and listened to the boice of the people. In Badger he announced, "Because of what you've told me about how you feel and why, I'm going to change my position and vote for the tax bill."

8 Democracy's strength, and weakness, lies in its elections. Last week the United States suffered an attack of democratic indigestion. In Washington Senator Wallace R. Sheldon, a businessman who understands the real meaning of taxes, studied the President's proposal and said, "I oppose the President's tax bill." Then he came back to Badger and rediscovered the first law of politics is to get elected. On the hustings he promised, "I'm going to vote for the tax bill."

ASSIGNMENTS:

1. A paper of 500 words comparing the points of view of the writers of paragraphs seven and eight.
    1. compare and contrast their points of view
    2. discuss their selection of detail
    3. compare and contrast the issues they raise with the issues raised in the other paragraphs

   You may use any plan of organization that you wish, but you must cover the above listed topics.

2. Develop from a newspaper, magazine, or your own imagination (the latter is preferred) an original list of specifics similar to that provided as an example on the next page 85. You should use most of the same categories -- especially a, b, c, d, e, g, and i. You may also add any others that you deem helpful and appropriate. Be sure your work is original; don't paraphrase the example.

3. At the beginning of class -- follow a day of publication --

   A comparative analysis (500 words) of two of the samples presented to the class during the day of publication. Include in your completed assignment (1) a thorough discussion of the good and bad points of the two papers and (2) a mimeographed copy of each of the two papers. All writings for these assignments is to be done as homework, without further reminder from the teacher. Papers are due, without exception, at the beginning of class on the respective Mondays.

   NOTE: The assignments on publication days are due at 7:55 a.m. This does not mean "sometime before class"; it means 7:55 a.m. -- as soon as you arrive at school.

CLASSWORK:

Monday - Introduction

Tuesday - Work on assignment due Wednesday

Wednesday - Using the specifics found on page 85, write a new version of the news story that has its own original point of view. (maximum length -- 100 words) (obtain a ditto master before the end of class)

Thursday - PUBLICATION DAY -- due at 7:55 a.m. a copy of yesterday's work written (preferably typed or printed) on a ditto master

Friday - Due at beginning of class -- list of specifics (2 copies). In class, write your own paragraph with a particular point of view. (maximum length - 100 words)

Monday - HOMEWORK due

Second paragraph based on list of specifics from Friday to be written with a new point of view

Tuesday - A third point of view

Wednesday - A fourth point of view (take home a master)

Thursday - PUBLICATION DAY -- due at 7:55 a.m. a copy of your best version written (again, preferably typed or printed) on a ditto master.

LEVEL 31 TEST
COMPOSITION B

I. Answer the following questions on research:

1. Explain the following terms:

   a. ibid, and op. cit.

   b. distinguish between footnote and bibliography

   c. card catalogue (include explanation of listings)

2. Directions: plot out research for any one of the following topics:

   a. Arab-Israeli War

   b. Ernest Hemingway (2oth century American author)

   c. The American Indian

   d. The influence of Christianity in England

II. Phase 5: Point out the details in each of the following groups that do not pertain to the topic sentence and therefore would destroy paragraph unity.

1. New Kinds of business are constantly arising to threaten the markets of old business

   a. Motels compete with hotels

   b. Rental cars compete with taxis and even owning one's own car

   c. Outdoor movies compete with the motion picture theater

   d. Book and record clubs compete with retail stores

   e. Banks compete with savings and loan associations

   f. Proprietors of older established businesses have often become too lax in creating ways of appealing to the public.

   g. Competition is good for our economy

Answers:

2. The successful farmer needs many different aptitudes.

   a. Academic aptitude is quite important.

   b. The modern farmer reads current technical farm literature.

   c. The successful farmer has high mechanical aptitude.

d. He understands simple accounting thoroughly.

e. He keeps accurate, orderly records.

f. He handles farm tools effectively.

g. He skillfully repairs machinery.

h. Present-day farming requires electric power.

i. Tractors are particularly useful.

j. The progressive farmer needs social aptitude.

k. The farmer should be a good neighbor.

l. Community organizations need his hearty cooperation.

m. Helpful legislation will certainly enlist his interest.

n. Farmers should vote in every election.

Answers:

3. Canada is rich in natural resources.

a. The amazing fisheries of the eastern coast first attracted adventurers, who saw wealth in the sea.

b. The marvelous richness of the fur trade drew adventurous people north and west.

c. The closeness of Canada to the United States has helped to make it rich by attracting American money to develop its natural resources.

d. Some of the trappers who hunted in the forest saw another source of wealth -- the tree themselves.

e. Fir trees, pine trees, spruce, hemlock, cedar -- all have gone to the sawmills.

f. Their products have developed the lumber industry, which is one of Canada's greatest sources of wealth.

g. Every year the spruce forests yield three million tons of newsprint, which is sold principally to the United States.

h. The Chicago Tribune, which calls itself the world's greatest newspaper, runs its own forests to manufacture its own newsprint.

Answers:

Phases 6 & 7

The sentences in the following paragraphs have purposely been scrambled. After studying the ideas and transitional devices, you should be able to see relationshops between sentences. Choose one of the paragraphs and arrange the sentences in the proper order. Underline all transitions.

1. a. I went up the shore, and down the shore, but it was all one; I could see no other impression but that one.
   b. It happened one day about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore which was very plain to be seen in the sand.
   c. I hesitated, I looked around me, but I could hear nothing nor see nothing.
   d. I stood like one thunderstruck, or as if I had seen an apparition.
   d. I went up to a rising ground to look farther.
   f. I went to it again to see if there were anymore, and to observe if it might not be my fancy (imagination); but there was no room for that, for there was exactly the very print of a foot -- toes, heel, and every part of a foot.

Answer:

2. a. Objectivity means that the news comes to the consumer untainted by any personal bias or outside influence that would make it appear anything but what it is.
   b. All news media, not only the daily newspapers, agree that news should be considered inviolable and that all news, not only political news, should be presented without slanting, shading, or tinting.
   c. Objectivity in news is one of the most important principles of modern journalism.
   d. The reporter should not look at events through glasses either rose-

colored or smoked: he must report the news in the full light of impartial and scrupulously honest observation.

e. Only "pure" news can give the consumer confidence that the news on which he bases his opinions is a sound source of accurate information.

Answer:

III. Phases 6 & 7

Read the following argument and then evaluate it by answering the questions that follow.

Probably all of you know that I have two brothers and a sister who graduated from here ahead of me; so did my father in 1932. Naturally I am very much interested in all of the affairs of our school. Until the beginning of this year it never occurred to me for a minute that I would ever give any thought to what we might wear at commencement. But as I have observed what other schools are doing -- not just locally, but in other parts of the country also -- it seemed to me that we ought to consider the possibility of changing what we wear at graduation. I know that all of you want our class to make a good impression. You want us to look as good as any class that graduated in the past. For that reason I am sure that you want to consider an idea that might make us look even better. Not only that, it is an idea which might make getting the proper clothes for graduation a lot less difficult for some of us. What I propose is that we wear caps and gowns this year rather than long white dresses for girls and white dinner jackets for the boys. My reasons for this proposal are these: (1) the class will have a uniform appearance which will be very attractive on the platform, (2) caps and gowns are worn at all college graduation exercises, and out use of caps and gowns will make out graduation seem a more dignified occasion, (3) caps and gowns can be rented very inexpensively, and,therefore our parents will not have to spend a lot of money on clothing which some of our parents probably can't afford right now anyhow, especially since we don't often wear formal dresses, and (4) if we're all dressed the same, then it won't be noticed among the girls that some dresses cost a lot more than others. For these reasons I think we ought to wear caps and gowns.

Questions to be considered in evaluating the argument:

(1) Were you convinced by the argument?

(2) Do you agree or disagree with the student?

(3) How does he attempt to make you feel that it is right for him to speak on this subject?

(4) Are there weaknesses in his argument? What are they?

(5) How could his argument be strengthened?

Write a brief but inclusive evaluation of the boy's argument.

EXTRA CREDIT

Phase 5: If time allows, write an argumentative paragraph on one of the following topics:

(a) It is a real advantage to be an only child (or not to be).

(b) I was not at fault.

(c) _______ is my most valuable (or interesting) course.

Jot down your arguments and arrange them in the order of increasing importance, saving your most important one for the end.

LEVEL 32
SPEECH

The Course Philosophy

Perhaps at no time in history is thoughtful, proficient and effective communication more important than it is today. We need only to reflect on the problems brought about by a failure of communication -- personal, social, national and international -- to realize the importance of effective speaking and listening. Since education for effective oral communication is so vital to the individual and to modern society, any speech curriculum should contribute to all of the educational goals of the high school.

The speech curriculum should aim for a command by students of the fundamental processes of communication: speaking, listening (observing), writing, and reading. Although every student begins to grasp some of these fundamentals at home and in the primary grades, many high school students do not speak with clarity and fluency. It is essential that speech education develop students' speech abilities and desirable personal attributes to the highest level of capacity.

Speech classes should foster informed, intelligent, and active citizenship. Respecting the rights of others, welcoming disagreement and debate, recognizing the importance of compromise, and analyzing arguments can be encouraged in class discussions and assignments.

Most importantly, it is the responsibility of the teacher to provide an atmosphere of relaxation and trust for the student so that he may exert a necessary personal quality that provides the uniqueness found not only in the great speeches but in simple human communication.

* * * * * * * * * * *

A "fundamentals" approach in teaching speech may perhaps be most effective because it directs the teacher's attention to the improvement of each of the fundamentals of the student's speech: basic content, organization of ideas and adjustment to the speech situation. The commonly accepted fundamentals of speech are as follows:

1. Adjustment to the Speech Situation
2. Bodily Actions in Communication
3. Basic Content or Ideas
4. Organization of Ideas
5. Developmental and Supporting Details
6. Voice Usage
7. Enunciation, Articulation, and Pronunciation
8. Language
9. Adaptation in the Speech Situation
10. Listening

* * * * * * * * * * * *

The general requirements for all phases in speech education should include: (1) that the student be able to adjust to the speech situations in class; (2) that he show some agility in using bodily actions to make his speech more effective; (3) that he uses acceptable pronunciation and adequate language in particular speech situations; and (4) that he be able to choose a topic, organize his ideas, and develop relevant details in a given speech situation.

Suggested specific requirements for all phases are:

1. An introductory speech and two short speeches on assigned topics
2. Four or five-minute demonstration or "how to" speech
3. An oral book report
4. A pantomime
5. Four five-minute "purpose" speeches:
    a. to convince
    b. to impress
    c. to entertain
    d. to move to action
6. Participation in a discussion group on current events or any topic the students are particularly interested in and a short skit with a minimum of dialogue.

7. Four two-page papers on these topics:
    a. importance of bodily actions in speech
    b. how to organize a speech
    c. a written analysis and criticism of a famous speech
    d. voice usage
8. Reading of a short story, newspaper editorials or poems aloud to the class for purposes of evaluting articulation, inflection and tone.

Students in phases 5 and 6 should be expected to attain more firm control of poise and posture in the speech situation and participate in more extensive research for their discussion groups or debates than those in phase 4. Students in phase 7 should achieve an even stronger command of the language and rapport with the audience than those in levels, 4, 5, and 6.

* * * * * * * * * * * *

The method employed in speech is geared toward an informal atmosphere in which students should feel free to express themselves and participate fully in discussion groups. Students should be encouraged to speak daily and therefore lecture periods are short and kept to a minimum. Most of the learning is inductive, arrived at through group discussions.

Speeches are most effective when students choose their own topics. Assigning the purpose rather than the subject of a particular speech gives the student the opportunity to speak about something that really interests him or about which he is knowledgeable. (The different purposes of speaking are covered on page 5 of the supplement sheets.)

Group discussions are both enjoyable and vital to any speech class. They permit students to express themselves within a group, in an informal manner and should not be restricted either in form or topic. Any subject of interest to the students (such as current events, school problems, films, plays and books) may be covered. Asking for topics and listing them on the board, then voting on each of them allows the students themselves to be responsible for the subjects of discussion.

Books or book themes such as those suggested in the Campus Book Club Newsletter each month are excellent topics to introduce for discussion groups. If this method is used, Book Club Newsletters should be distributed each month so that students could read those books available in the particular group of interest to them. At least one group discussion should be incorporated into a one-semester speech course. Another group discussion or more formal assignments such as debates and actual plays should be considered if at all possible.

Most important is the opportunity for the students to speak as much as possible during the course rather than listen to lectures about public speaking. The tape recorder is most helpful and quite enjoyable to use both in the beginning and end of the course. Records of famous speakers or by eloquent speakers are a welcome and educational break from the usual routine of class speeches.

As in all English courses, reading must be encouraged. Besides the minimum one book a month, magazines covering a wide variety of subjects can be made available in speech class. Thses magazines can further be used as resources for discussions and debates. Students should be urged to support their ideas and opinions by documentation from these and other reading materials.

* * * * * * * * * * *

A variety of evaluation sheets can be used to aid the speech teacher in his analysis of a student's speaking ability. In any case, the student's own individual ability must be kept in mind and progress from one speech to another should hold preference to any type of rank in class. A naturally poor speaker should be encouraged by concentrating on one particular speech problem at a time rather than comparing him to a naturally good speaker.

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SPEAKER ______________________________ TOPIC ______________

CONTENT:

TOPIC	ORGANIZATION	ORIGINALITY	RESEARCH
4 - challenging 3 - important 2 - acceptable 1 - pointless	4 - strong plan 3 - satisfactory 2 - not clear 1 - no plan	4 - imaginative 3 - ordinary 2 - doubtful 1 - dull	4 - outstanding 3 - adequate 2 - unnecessary 1 - neglected
Score:	Score:	Score:	Score:
AUDIENCE CONTACT	PREPARATION	POISE	POSTURE
4 - compelling 3 - aware 2 - indifferent 1 - no attempt	4 - complete 3 - satisfactory 2 - memorized 1 - inadequate	4 - assured 3 - evident 2 - uncontrolled 1 - lacking	4 - striking 3 - effective 2 - awkward 1 - slovenly
Score:	Score:	Score:	Score
VOICE	ARTICULATION	VOLUME	RATE
4 - pleasing, flexible 3 - resonant 2 - weak 1 - monotonous	4 - precise 3 - clear 2 - careless 1 - cluttered	4 - regulated 3 - satisfactory 2 - erratic 1 - too high -- low	4 - flexible 3 - satisfactory 2 - monotonous 1 - too fast -- slow
Score:	Score:	Score:	Score:
COMMUNICATION	VOCABULARY	PRONUNCIATION	
4 - achieves purpose fully 3 - gets most ideas over 2 - occasionally makes point 1 - fails in purpose	4 - rich 3 - adequate 2 - slangy 1 - improverished	4 - refined 3 - satisfactory 2 - provincial 1 - hard to understand	
Score:	Score:	Score:	

SPEECH PROBLEMS
breathlessness nasality "uh" and "ah" stuttering lisping hissing L sounds R sounds

COMMENTS: use reverse side if necessary

TOTAL SCORE: ______

CRITIC ______________________________

FINAL GRADE: ______

SPEAKER: ______________________________ TOPIC: ________________

GENERAL EVALUATION		SPECIFIC EVALUATION				
GRADE		A	B	C	D	F
CONTENT	Well-chosen, Interesting Material					
	Clear, Definite Purpose					
	Well-unified Theme					
	Careful Selection of Detail					
	Interesting Illustrations					
ORGANIZATION	Attention-Getting Introduction					
	Logical Arrangement of Ideas					
	Easy Transition					
	Effective Conclusion					
DELIVERY	Mental, Physical, Social poise					
	Natural, Sincere Manner					
	Pleasing Vocal Qualities					
	Clear, Distinct Speech					
	Effective Audience Contact					
	Meaningful Gestures					
LANGUAGE	Good Choice of Words					
	Correct Pronunciation					
	Well-Composed Sentences					
	Acceptable Grammar					
	Originality of Style					
AUDIENCE APPEAL	Ability to hold Interest					
	Consideration for Audience					
	Projection of Personality					

FINAL GRADE: ____________ CRITIC: ______________________________

SPEAKER ______________________________ DATE ____________

TITLE OR SUBJECT ______________________________ OCCASION ____________

GENERAL PURPOSE ____

SPECIFIC PURPOSE ____

SOURCES OF SPEECH ____

	SPECIFIC EVALUATION				
GRADE	A	B	C	D	F
PREPARATION, RESEARCH					
OUTLINE					
INTRODUCTION					
ORGANIZATION:					
1. Well unified:					
2. Good selection of supporting details					
3. Logical arrangement of ideas					
CONCLUSION					
LANGUAGE:					
1. Choice of words					
2. Spelling					
3. Grammar					
4. Originality					
5. Figures of speech					

COMMENTS:

CRITIC ______________________________

FINAL GRADE ____________

SPEECH REQUIREMENTS

PHASE 2

SPEECHES: Introductory speeches-extemporaneous and not evaluated

Two short, 2-minute speeches on assigned topics

Four or five minute demonstration or "how to" speech/i.e., a speech to to inform

Oral book report

Pantomimes/assigned by teacher, both individual and group

Four 5-minute "purpose" speeches:
1. to convince
2. to impress
3. to move to action
4. to entertain

Participation in one group discussion on a current event topic chosen by the class

Oral reading of a short story

PAPERS: 2 pages, one side of the page only

1. "Importance of Bodily Actions in Speech"
2. "How to Organize A Speech"
3. Written analysis of a famous speech
4. "Voice Usage in the Delivery of a Speech"

All speeches are to be written and handed in to the teacher after the speech is given. Student will be evaluated on both delivery and content.

SPEECH REQUIREMENTS

PHASE 5

SPEECHES: Introductory speeches - extemporaneous and not evaluated

Two short, 2-minute speeches on assigned topics

Four or five-minute demonstration or "how to" speech/i.e. a speech to inform

Oral book report

Pantomimes/assigned by teacher, both individual and group

Four 5-minute "purpose" speeches:
1. to convince
2. to impress
3. to move to action
4. to entertain

Major criteria for evaluation: achievement of purpose

Participation in two group discussion on a current event topic chosen by the class

Oral reading of a short story and an editorial

Oral interpretation of a poem /2 minutes/

PAPERS: /2 pages, one side of the page only/

1. "Importance of Bodily Actions in Speech"
2. "How to Organize a Speech"
3. Written analysis of a famous speech
4. "Voice Usage in the Delivery of a Speech"
5. "Adaptation to the Speech Situation"

All speeches are to be written and handed in to the teacher after the speech is given. Student will be evaluated on both delivery and content.

SPEECH REQUIREMENTS

PHASE 6

SPEECHES: Introductory speeches - extemporaneous and not evaluated

Two short, 2-minute speeches on assigned topics

Four or five-minute demonstration or "how to" speech/i.e. a speech to inform

Oral book report

Pantomimes/assigned by teacher, both individual and group

Four 5-minute "purpose" speeches:
1. to convince
2. to impress
3. to move to action
4. to entertain

Major criteria for evaluation: achievement of purpose

Participation in two group discussions on current event topics chosen by the class

Participation in a short, one-act play

Oral reading of a famous American speech and various editorials

Oral interpretation of a poem /3 or 4 minutes/

Participation in a symposium or panel discussion

PAPERS: /3 pages, one side of the page only, some research required/

1. "Importance of Bodily Actions in Speech"
2. "How to Organize A Speech"
3. Written analysis of a famous speech
4. "Voice Usage in the Delivery of a Speech"
5. "Adaptation to the Speech Situation"
6. "The Importance of Listening

All speeches are to be written and handed in to the teacher after the speech is given. Student will be evaluated on both delivery and content.

SPEECH REQUIREMENTS

PHASE 7

SPEECHES: Introductory speeches - extemporaneous and not evaluated

Two short, 2-minute speeches on assigned topics, not evaluated

Four or five-minute demonstration or "how to" speech/i.e. a speech to inform

Oral book report

Pantomines/assigned by teacher, both individual and group

Four 5-minute "purpose" speeches:
1. to convince
2. to impress
3. to move to action
4. to entertain

Major criteria for evaluation: achievement of purpose

Participation in two group discussions on current event topics chosen by the class

Participation in a short, one-act play

Oral reading of a famous American speech, 3 editorials and excerpts from a play

Oral interpretation of a poem /5 minutes/

Participation in a symposium or debate

PAPERS: /4 pages, one side of the page only, research required/

1. "Importance of Bodily actions in Speech"
2. "How to Organize a Speech"
3. Written analysis of a famous speech
4. "Voice Usage in the Delivery of a Speech"
5. "Adaptation to the Speech Situation"
6. "The Importance of Listening"
7. "The Importance of Language in Speechmaking"

All speeches are to be written and handed in to the teacher after the speech is given. Student will be evaluated on both delivery and content.

SPEECH EXAM

The final exam in speech is, in fact, the last "purpose" speech assigned in class. (See phases of speech curriculum) This final speech is written as well as delivered orally in class. The written speech should be handed in to the teacher immediately after the delivery.

The last week of the semester should be devoted to the final exam in order to ensure adequate time for each student's speech. Designated exam periods can in this way be used for any make-up exams. Final speeches may be evaluated according to any one of the attached evaluation sheets.

FUNDAMENTALS OF SPEECH

Orientation and Diagnosis	1 1/2 weeks
Adjustment to the Speech Situation	1 week
Bodily Actions for Communication	2 weeks
Organization of Ideas	2 weeks
Basic Content for Ideas	1 week
Developmental or Supporting Details	2 weeks
Voice Usage	1 1/2 weeks
Enunciation, Articulation, and Pronunciation	1 1/2 weeks
Language	2 weeks
Adaptation in the Speech Situation	1 week
Listening	1 week
Examinations, Interruptions, etc.	1 1/2 weeks

Student ______________________________ Section __________

Topic ______________________________ Date __________

	5	4	3	2	1	Comments
Choice of Topic						
Choice of Material						
Organization of Material						
Use of Language						
Projection of the Audience						
Use of Bodily Action						
Voice Usage						
Pronunciation						
Audience Response						

Total score: __________

Composite rating is the Total Score divided by 9: __________

Rating Scale: 5- Superior
4- Above Average
3- Average
2- Below Average
1- Unsatisfactory

Name ______________________________

TYPICAL THERAPIES FOR SPEECH FRIGHT

1. Keep physically fit
2. Study your emotions in an effort to understand them
3. Develop habits of relaxation and control bodily action
4. Realistically evaluate yourself as a speaker in the light of attainable objectives
5. Prepare as thoroughly as possible
6. Select topics which interest you, are likely to hold the attention of your audience, and are worthy of your effort in communicating with your listeners
7. Use an outline while speaking to minimize memory lapse
8. Don't take the situation too seriously!!!
9. Use physical activity when first starting to speak in order to rid yourself of muscular tension
10. Practice the speech by talking it aloud to parents, a recorder, or in an empty room in which you imagine your audience to be seated
11. Seek opportunities to speak whenever you can find an audience
12. Use visual aids such as a blackboard, a chart, a map, or an actual object which is related to what you are talking about or which can serve you in talking
13. Don't take yourself too seriously but try to use humor in some form to cause laughter
14. Never give up after you have started but finish your speech no matter what
15. Engage yourself in speech courses and in extra-class speech activities

Speech fright has been cited by students as the chief handicap to their adjustment to speech situations. Adjustment to the speech situation is obviously essential and basic to all that a speaker does and says. But basic to adjustment itself is the speaker's preparation. The speaker who is well prepared knows his audience and his objective, has his ideas organized and developed, believes in his ideas and their importance for the audience, and is therefore confident.

OBLIGATIONS OF A DISCUSSION CHAIRMAN

1. Familiarize yourself with the subject.
2. Know the special interests and backgrounds of the participants. If you do, you can call on a particular person to discuss topics which he knows from personal experience.
3. Arrange for a preliminary meeting with the speakers. By this meeting decide on procedure and order of topics.
4. Open the public meeting with a brief introductory statement. Stress the importance of the problem and give a bird's eye view of its history. Introduce the participants, telling something about each one's background or the viewpoint he represents.
5. Stimulate discussion by broad, provocative questions. A good chairman is a good questioner. Prepare your questions in advance to start and direct discussion or to quicken interest if the discussion begins to flag or wander. Do not commit the error of talking too much.
6. Curtail fruitless digressions. Groups have a way of wandering off the main issue to consider minor or irrelevant points. A good chairman brings the discussion back to the central issue, perhaps with a statement like this: "This sidelight is very interesting, but wouldn't it be more profitable for us to return to the original question?"
7. Summarize during and after the discussion. A final summary is necessary, and it is the chairman's duty to make it. You need not wait until the end before summing up the direction and progress of the discussion. From time to time, review what has been accomplished. If you can, show connections between contributions of different speakers.
8. Allow time for audience participation. Keep an eye on the clock to provide enough time for the audience to ask questions and to express agreement or disagreement with what was said.

OBLIGATIONS OF PARTICIPANTS IN A GROUP DISCUSSION

1. Prepare carefully. A dry well gives no water. If you lack ideas, you are of no use in a discussion. Too many people participate in public discussions without adequate preparation. They know that they can sit back and comment only if and when they wish, and that no one can easily check on their lack or preparation. When participants are poorly prepared, a discussion is merely a pooling of ignorance.

   Prepare by reflecting about the topic and conversing about it beforehand with your friends. Radio and television programs are valuable sources of information. Your school librarian can help you locate appropriate books, magazines, and newspaper articles.

   If possible, attend public discussions and observe the techniques of effective speakers, audience members and chairmen.

2. Listen alertly. If you agree with a speaker, listen to him to increase your own information and to avoid repetition when it is your turn to speak.

   If you disagree with a speaker, listen to him with an open mind so that you may comprehend his point of view and refute it with pertinent facts.

3. Speak only what you believe to be true. Say what you think rather than what others might like to hear. As Emerson once said, "Speak the truth, as you see it, in words as hard as cannonballs."

4. Keep an open mind. Try to find out all possible information about the issues. Be critical of your own point of view as well as of everybody else's/ Remember: you are trying to learn all the facts.

   Respect minority viewpoints. If you give them a fair hearing, their advocates will be more inclined to become co-operative and contributing members of the group.

5. Stay "on the beam." Concentrate on important issues and don't concern yourself with minor details or tangential topics.
6. Keep the discussion on a high plane. Line up your reasons like soldiers on a battlefield. Set them out forcefully.

   On no account use sarcasm or ridicule. Do not indulge in personal attacks. Remember that logical reasoning and solid facts are your best ammunition.
7. Include the audience when you speak. Even though your remarks are directed to the other members of the discussion group, project your voice so that the audience can hear.
8. Give others credit. When you can, acknowledge others' contributions in generous terms. Such acknowledgments create good feeling. For example: "Joe has made a very strong point. We ought to consider it carefully."

OBLIGATIONS OF AN AUDIENCE AT A PUBLIC DISCUSSION

1. Prepare. The more you bring to a discussion, the more you can take away. Before attending a discussion, think about the topic, talk it over with our friends, and read all you can about it. Use the library.
2. Think as you listen. In your own mind, challenge every major statement made during the discussion. Your purpose in doing this is not to adopt an "I'm agin it" attitude but to discover whether there is adequate proof.
3. Participate when the chairman invites general discussion. You have an obligation to the group to contribute out of your own thinking and experience.
4. Be brief. Say what you have to say as forthrightly as you know how. Then sit down. Don't monopolize the floor. A brief speaker is always listened to.
5. Stick to the main issues. Participants in high school discussions often waste time arguing about trivialities. Devote your attention to major issues. Do not bother objecting to inconsequential points.
6. Speak so all may hear. Stand up and speak up. Talk loudly and clearlu enough to be heard in every part of the room without difficulty.

NAME	EXTENT OF PARTICIPATION	PREPARATION				ATTITUDE				GENERAL COMMENT
		Poor	Satisfactory	Good	Thorough	Timid	Antagonistic	Assertive	Cooperative	

HOW TO PREPARE A SPEECH

HOW TO CHOOSE A SUBJECT

Consider the occasion

Consider the Interests and Attitudes of the Audience

Consider Your Own Experiences

*Limit your Subject -- Restrict your topic to a single aspect of a broader subject

HAVE A PURPOSE FOR SPEAKING

Your Speech Should have a General Purpose:
(1) to inform
(2) to convince
(3) to impress
(4) to entertain
(5) to move to action

Your Speech Should have a Specific Purpose:

(1) Write down a clear, simple statement of what you want to accomplish by your speech

(2) Use this statement as a title - this will set forth your purpose and guide you in choosing and arranging your material

(3) After you have constructed your speech, you may drop the sentence-title if you wish and substitute a brief title designed to arouse interest

THREE STAGES OF SPEECH PREPARATION

(1) Investigation -- observe and question inverview, visit library, 3 x 5 cards

(2) Incubation -- mull over information, digest it, reflect upon it

(3) Inspiration -- unpredictable stage -- perceive a new aspect of the topic or formulate an original solution to a problem

OUTLINE YOUR SPEECH

PREPARE YOUR INTRODUCTION

(1) good introduction captures the attention of your audience

(2) it creates a favorable attitude on the part of the listeners

SPICE YOUR SPEECH WITH FIGURES OF SPEECH

(1) Comparisons between ideas and things -- e.g. The sky looked like copper.
A copper sky hung over us.

(2) Irony -- say the opposite of what is intended

(3) Deliberate exaggeration

(4) Pretending to omit or conceal what is actually said -- e.g. "I shall omit all references to the shameful slums of the 1920's."

(5) Rhetorical questions

**(6) Repetition of words

(7) Climax -- arrangement of ideas in a rising scale of interest

PREPARE YOUR CONCLUSION

ASSIGNMENT

Each student shall be responsible for delivering one example of each type of speech mentioned above (to inform, to convince, to impress, to entertain, and to move to action) throughout the semester. Every speech must be prepared thoroughly and written out, in full, to be handed in to the teacher. This written speech must include an expression of your idea, an outline, an introduction, the body, and a conclusion. All speeches will be hand-written or typed on 8 x 11" straight-edged paper.

HOW TO ORGANIZE A SHEECH

ORGANIZE IN DEPTH AND DETAIL BY A PLAN THAT SEEMS BEST FOR YOUR OBJECTIVE:

1. Chronological - beginning at a certain time and moving forward or backward consistently.

2. Logical - oriented to subject matter or reasoning from effect to effect, effect to cause, or usually, cause to effect.

3. Psychological - oriented most directly to the audience by setting forth developmental details such as examples, factual illustrations, hypothetical illustrations, or other detail familiar to the audience and leading to a point.

4. Problem solution - oriented to a problem and moving toward a solution or solutions.

5. Space-order

6. Definition

7. Topical, or other

CONCLUSION

The conclusion of a speech can contribute importantly to its effectiveness and success. It contains the last words the listeners will hear and is often marked by high attention by the audience.

INTRODUCTION

The introduction is the part of a speech which should be prepared last. The speaker should know exactly what he is introducing before he prepares to do so.

CHOOSING AND LIMITING A SPEECH TOPIC

SOME GENERAL FIELDS:

Travel
Hobbies
Movies
Sports
Music
Art
Business
Crime
Housing
Aviation
Education
Television
Physical Fitness
Religions

Transportation
Journalism
Medicine
Photography
Literature
Science
Forestry
Atomic Power
Racial Segregation
Famous People
Odd Sights
Radio
Space Travel
Mathematics

Exploration & Discovery
Vacation Experiences
Strange Experiences
Legitimate Theater
Student Government
Fraternities & Sororities
Forms of Government
Traffic Problems
Retirement Security
Labor Unions
The World of Tommorrow
Unemployment
International Relations
Extrasensory Perception

TOPICS FOR A SPEECH TO INTEREST:

My first day as a freshman
Amusing things I have seen in this school
An embarrassing moment
When I learned to drive a car
My favorite author
A magazine I enjoy
My worst scare
Houdini, the great magician
A trip worth taking
My ideal summer
A comic strip worth reading

TOPICS FOR A SPEECH TO INFORM:

How to finance a college education

Dress designing

Refinishing furniture

Antibiotics

Atomic medicine

The ocean's wealth

Population problems

Space satellites

The art of sewing

TOPICS FOR A SPEECH TO STIMULATE OR IMPRESS:

Character is habit long continued.

All that glitters is not gold.

Politeness smooths wrinkles.

Look before you leap.

Better be safe than sorry.

TOPICS FOR A SPEECH TO CONVINCE:

A high school education is necessary

Every high school graduate should have four years of English

Every high school student should study speech

We should be informed about our local government

Our school paper should be improved

Everyone should have at least one hobby

Everyone should know how to swim

Hard work is good for everyone

Most people eat too much

Advertising makes products cheaper

Life Insurance is a good investment

TOPICS FOR A SPEECH TO CONVINCE: (CONTINUED)

Unintelligent patriotism is dangerous

All school supplies should be furnished by the state

Everyone should vote

Go to college

Go to church

TOPICS FOR A SPEECH TO MOVE TO ACTION:

Study to learn

Improve your speech

Support school plays

Enlarge your vocabulary

Wear low-heeled shoes

Save a part of your earnings

Join the Red Cross

Go to the dentist twice a year

Get acquainted with the library

Have a life aim

SPEECH LEVEL TEST

LEVEL 32

Prepare a speech on any topic about which you feel you have sufficient information. Length is not important. Be sure that your speech has a specific purpose and that you fulfill it through your supporting details.

This speech must be written out in full, to be handed in to the teacher. You will be evaluated on both content and delivery.

EVALUATION

Students taking this level test should be evaluated according to the attached evaluation sheet. The points that must be achieved to qualify for each phase are as follows:

Phase 4 - 32 points
Phase 5 - 40 points
Phase 6 - 48 points
Phase 7 - 56 points

LEVEL 33
CONTEMPORARY POETRY

The purpose of Contemporary Poetry is to aid the student in understanding himself - to help him gain insight into the problems and anxieties which have riddled mankind for centuries and which are intensified by our highly complex and fast-paced technological society. More specifically, Contemporary Poetry aims to aid the restless searching mind of youth in its search for a sense of individual worth, competence, and dignity in an automotan-like society. It is believed that in our rapidly changing world, poetry can help the student become a better founded and stable individual, who is equipped with a set of values as well the compassion and understanding that he will need to grapple with the complexities of life.

In guiding the student toward a fuller appreciation of contemporary poetry, those poetic tools that are necessary to the student's fuller understanding of the poet's message are studied. Only minimal emphasis is given, however, to the technicalities of the poet's technique. Maximum emphasis is put upon what the poet is saying, and how his ideas affect the philosophy of the individual reader. The student is encouraged to scrutinize closely the poet's ideas, and to assimilate or reject them as he sees fit. Hopefully, less stress on the mechanics of a poem and more emphasis upon the essence of the message of the poem will lead the student to discover not only the relevance of poetry to his growth as a human being, but also that the mere mention of the word poetry doesn't foreshadow long boring discussions of incomprehensible and seemingly unimportant ideas that inevitably result in confusion and frustration.

It is in the above context that the poet's special use of language is studied. The poet's highly concentrated and intense use of words as well as his conscious method of presentation as a means of communicating human experience is discussed and evaluated.

It is almost impossible to read with intelligence and appreciation only one or two poems of a given poet. The student must know something of a good number of a poet's poems in order to deal effectively with any single poem, and thereby glean those insights most pertinent to him. Hence, in the course of a semester, the class will study in-depth four or five contemporary poets. The in-depth method of study is chosen in order to leave upon the mind of each student an indelible impression of and empathy for each poet, not first as a poet, but first as a human being who also experienced and questions, problems and anxieties of life. John Stuart Mill, the Victorian Philosopher, skillfully verbalized this concept when he said, "Men are men before they are lawyers, or physicians or manufacturers; and if you make them capable and sensible they will make themselves capable and sensible lawyers and physicians."

Suggested Instructional Method:

It is the purpose of this guide to provide a framework within which the teacher of contemporary poetry is free to plan. It is intended not to limit class activities to those discussed in this paper, but rather to set forth those methods and materials used in the past in attempting to evoke the objectives discussed above. This guide is intended not to restrict, but to evoke creativity.

The initial few days of the course may be spent in discussing the students' feelings and ideas concerning poetry. At this time, discussion of the objectives and philosophy of the course is conducive to forming the students' expectations and sense of direction. As a self aid the teacher may also wish to ask for suggestions as to which contemporary poets the students would like to study; and by means of a questionaire receive a precise positioning of student attitudes and reasons for becoming involved in this early study.

In order to provide a frame of reference for the student, the teacher should introduce the concept of the univerality of poetry with special emphasis upon the contemporary poets whose insights and ideas are characteristic of the world today. The disenchantment of today's poet with an age in which depersonalization and dehumanization are the price society must pay for the obvious benefits of science is readily understood by the student. It is also important to stress that each poet is an individual spokesman for the times.

In-depth study of each poet may proceed in any pattern the teacher wishes --based upon material availability and scheduling. It is usually helpful to take one or two class periods to introduce each poet. At this time the teacher may wish to provide biographical information, a character sketch, or other pertinent background information. In order to provide a further context within which the student can evaluate for himself the poet presently being studied, presentation of the literary and artistic temper of which the poet is characteristic is beneficial. Hence, introducing Lawrence Ferlinghetti in the context of surrealism, and examining with the class the paintings of various surrealistic artists such as Salvador Dali and Paul Klee, provides supplementary enrichment for the student. In the same manner, the study of Eliot is enriched by studying him in conjunction with expressionism and the expressionistic artists VanGogh and Matisse. If time permits, an even more comprehensive view of the temper of the times may be provided by listening to the characteristic music of each mood.

The class procedure may be handed in several ways, and should be determined by the needs of the class itself. The class as a whole may study one poet together with certain periods devoted to small group discussions, or two groups may be studying one poet, while two others groups are studying a different poet. Hence, those students capable of more advanced work may be studying T. S. Eliot, while the remainder of the class studies Robert Frost or Carl Sandburg. In group work, it is particularly important that the students be given opportunities to read some of the poems aloud, since the poetic medium is primarily an oral one. Also study questions which will help guide aspects of discussion of a particular poem should be given to the group. These questions may then be used as a springboard for class discussion or for a homework assignment. The range of these questions should be varied as much as possible to include all elements of the poem under consideration.

It is suggested that a term paper be required of each student. The student should do an in-depth study of a comtemporary poet of his choice, with the teacher's approval. Since many students are not familiar with any contemporary poets, a list of such poets as well as a guide setting forth the requirements of the paper should be provided by the teacher.

Further variation of class activities might include a collage assignment in place of a written assignment, listening to recordings of various contemporary poets, the writing of poetry, and students' presentations of term papers.

TERM PROJECT SHEET

Each student in this course is required to choose one poet from the following list and to venture into writing an in-depth study of that poet.

Your investigatory contribution should not merely be a compilation of borrowed thoughts from a myraid of sources. This is to be primarily your personal study and discovery so your own insights are of great import. Include documentation as a support for your own conclusions.

As a guide to aid you in writing a thorough study of the poet of your choice you may refer to the areas of concern to be included in your paper:

(1) Discussion of the poet as an individual.

(2) Discussion of the man as an artist of language.

(3) Your impressions of the poet's major concerns.

(4) The sense of purpose related by the poet in his work.

(5) Discussion of the themes contained in his poetry.

(6) Influences exercised upon him and his influence on others.

(7) Consideration of whether or not he is indicitive of 20th century poetic style.

The advised manner of approach is an integration of three or four of the fore-mentioned elements. Your choice of factors should be dictated by personal interest, initiative, and consideration of the areas which are most appropriate to the poet being researched.

Select the subject of your consideration from among the following:

Dylan Thomas
W. H. Auden
Archibald MacLeish
A. E. Housman
Gerard M. Hopkins
Thomas Hardy
Emily Dickinson

Marianne Moore
John C. Ranson
Conrad Aiken
Theodore Spencer
Karl Shapiro
James Dickey
Robert Lowell

Ezra Pound
Anne Halley
Edna St. Vincent Millay
George Herbert
William Carlos Williams
Theodore Roethke
Carl Sandburg

Edwin Muir
Ogden Nash
John Ciardi
Vachel Lindsay
Rod McKuen
Any Lowell
Wallace Stevens
Stephen Spencer
Robert Hillyer
Edwin A. Robinson
Walter deLa Mare
Sara Teasdale
Christiana Rossetti
Paul Laurence Dunbar
James Stephens
Bob Dylan
Edwin Markham
Stephen Vincent Benet
Ernest Dowson
Countee Cullen
Langston Hughes

If the poet in whom a student is most interested is not among those listed above then special arrangements can be made to include him.

And with the above assignment there may be an allied research project assigned. This being the researching of a second poet; one on which one of the papers will be written, in order for each student to become responsible for a proper and valid criticism of another student's investigatory work. Through this work each student will be able to experience complementary disciplines of exposition and critical evaluation. It might be noted that the above listing is merely a sampling of the total possible poets. And any poet studied in class is purposely deleted.

LEVEL TEST
LEVEL 33

1. Discuss the tone of the following poem by referring to the poet's choice of words, lines, and sounds of syllables.

"A Fire-truck"

Richard Wilbur

Right down the shocked street with a siren-blast
That sends all else skittering to the curb,
Redness, brass, ladders and hats hurl past,
Blurring to sheer verb,

Shift at the corner into uproaring gear
And make it around the turn in a squall of traction,
The headlong bell maintaining sure and clear,
'Thought is degraded action!'

Beautiful, heavy, unweary, loud, obvious thing!
I stand here purged of nuance, my mind a blank.
All I was brooding upon has taken wing,
And I have you to thank.

As you howl beyond hearing I carry you into my mind,
Ladders and brass and all, there to admire
Your phoenix-red simplicity, enshrined
In that not extinguished fire.

2. Discuss the use of simile in the following poem. What effect does the use of the simile produce?

"Lost"

Carl Sandburg

Desolate and long
All night long on the lake
Where fog trails and mist creeps,
The whistle of a boat
Calls and cries unendingly,
Like some lost child
In tears and trouble
Hunting the harbor's breast
And the harbor's eyes.

3. Discuss the ironic tone produced in the following poem. How is the irony created? Be specific.

"War is Kind"

Stephen Crane

Do not weep, maiden, for war is kind.
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep.
War is kind.

Hoarse, booming drums of the regiment,
Little souls who thirst for fight,
Those men were born to drill and die.
The unexplained glory flies above them,
Great is the battle-god, great, and his kingdom--
A field where a thousand corpses lie.

Do not weep, babe, for war is kind.
Because your father tumbled in the yellow trenches,
Raged at his breast, gulped and died,
Do not weep.
War is kind.

Swift blazing flag of the regiment,
Eagle with crest of red and gold,
These men were born to drill and die.
Point for them the virtue of slaughter,
Make plain to them the excellence of killing
And a field where a thousand corpses lie.

Mother whose heart hung humble as a button
On the bright splendid shroud of your son,
Do not weep.
War is kind.

LEVEL TEST
LEVEL 33

1. Choose either A or B.

A. Choose the idea contained in one of the following poems and relate that idea to 4 other poems studied this year. Be specific.

Darkness, the ground, the grave
Receive the broken form.

They die, but they have been.

--taken from "Song, Dimishing"

"I Saw a Man"

Stephen Crane

I saw a man pursuing the horizon;
Round and round they sped.
I was disturbed at this;
I accosted the man,
"It is futile," I said,
"You can never ---"
"You lie," he cried.
And ran on.

B. Discuss the use and effect produced by religious allusions by discussing five poems in which the figure is present.

2. Discuss the tone in the following poem. Be specific and organize your answer.

"To an Athlete Dying Young"

A. E. Housman

The time you won your town the race
We chaired you through the market-place!
Man and boy stood cheering by,
And home we brought you shoulder-high.

Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsman of a stiller town.

Smart lad, to slip betimes away
From fields where glory does not stay,
And early though the laurel grows
It withers quicker than the rose.

Eyes the shady night has shut
Cannot see the record cut,
And silence sounds no worse than cheers
After earth has stopped the ears.

Now you will not swell the route
Of lads that wore their honors out,
Runners whom renoun outran
And the name died before the man.

So set, before its echoes fade,
The fleet foot of the sill of shade,
And hold to the low lintel up
The still-defended challenge cup.

And round that early laureled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

3. Directions: Answer 10 of the following. Do #1, 6, 12, 15, and any other six questions.

1. Give 3 characteristics of the "Beat" poetry.

2. What poet is considered as an outstanding example of the beat generation?

3. What is the importance of music in Simon and Garfunkel's work?

4. What tone does "Punky's Dilemma" and "Feelin' Groovy" suggest?

5. State two influences on the subject matter of Stephen Spender's poetry.

6. How is E. E. Cummings impressionistic in his poetry? Explain briefly.

7. Does Cummings adhere to a traditional form of poetry? If so, how? If not, what does he believe in?

8. What is the subject matter of Roethke's poetry?

9. What effort is displayed in Roethke's poems? The effort to be . . .

10. What figure of speech is predominant in T. S. Eliot's poetry? Give one example of a poem in which this is used.

11. Give two influences on Tennyson's poetry.

12. "Beauty is truth, truth beauty" -- that is all
Ye know on earth, and all ye need to know.

These words express the philosophy of what poet?

13. Is Robert Frost synonomous with New England? Why would the above suggestion be made?

14. What American poet is outstanding for his belief in transcendalism?

15. Identify (by author) seven of the following:

"Birches"

"Endymion"

"In Memoriam"

"A Song for Simeon"

"The Return"

Walden

Howl

"anyone lived in a pretty how town"

"Wednesday Morning, SAM"

"Somewhere they can't find me"

Level 34 - Literary Backgrounds

I. Objectives and Philosophy

The primary objective of literary backgrounds is to aid the student in his understanding and awareness of the world in which he lives. Hopefully, by analyzing the universal problems and archetypal situations presented us in classical literature the student will gain certain insights into the similar problems and situations confronting us in today's world. This will enable the student to understand more clearly contemporary literature, through the study of literary conventions and classical allusions.

II. Procedures

Various methods of teaching Level 34 can be used, depending primarily upon book availability and teacher preference. Some of the techniques are outlined below.

1. A teacher may decide to concentrate on one given element in literary backgrounds (i.e. tragedy, comedy, the epic, poetry, prose fiction, etc.) and build his couese around it. Let us take tragedy and discuss the many possibilities open to the teacher.

a. The teacher may begin by discussing Aristotle's definition of the perfect tragedy in his Poetics. Using this definition (acceptance would be a matter of preference for both the teacher and the student) the teacher may choose to discuss other works to see if they correspond to Aristotle's definition of tragic form. Suggested works follow: Book of Job, Oedipus the King, Antigone (possibly both the French and Greek versions), Hippolytus, Trojan Woman, Hamlet, King Lear, Death of a Salesman, etc.

b. The teacher may begin with a definition of tragedy as above, or break the elements of tragic drama down into different parts of the whole (i.e. tragic vision, spirit, suffering, form, etc.). Working with these elements as a guide the teacher may trace chronologically or thematically the evolution of tragic drama from its conception to the present, or he may use these elements to decide what is a tragedy.

c. The teacher may begin with the birth of tragedy and study its evolutionary progress from religious ritual to the modern stage.

d. The teacher may ask the students to develop their own definition of tragedy, trying as they do to distinguish between what is tragic and what is pitiful. What is necessary in order to have a tragic situation? Who are the great tragic heroes in history? What must a tragic hero do to become a tragic hero? What then is tragedy? Using this technique the teacher can suggest reading material to be discussed on a compare and contrast basis. A guide for discussion could be: Is this a tragedy? Why or why not? How does it differ from -----?

e. A teacher may combine any of the above methods or add his own technique.

2. The teacher may use the historical approach, tracing literary history and the developments of literary conventions and techniques; or he may trace the cultural development of Western Civilization by beginning with the Hebrew Literature in the Old Testament, and moving on to the New Testament, back to the Epics of Homer, to Greek Drama, etc.

3. A teacher may use the above method and/or concentrate on the beginnings of literary gemres. For example, the teacher may use such books in the Old Testament as Ruth, Jonah, and Tobit, as the beginning of prose fiction, and quite possibly the novel. When discussing them as prose fiction, a comparison with current literature would be done. Ruth, for example, was written in response to a ban on interracial marriage; there are plenty of novels that could be used to show the relevance of such a work.

4. The teacher may begin the course with the book of Genesis, concentrating on the two different creation stories and their significance. One is more scientific and evolutionary, and the other seems more mythological. The climax of each creation story is different; in the first the climax of creation is man, while in the second the climax is man sinning. How do these two differing philosophical attitudes reflect

themselves throughout literary history? Is man inherently good or evil? The teacher could trace these ideas through literary history. The teacher could discuss the Jonah versus Job controversy, using the same technique.

5. Students may as in the Novel couese be reading different material in separate groups, by phase or by heterogeneous grouping. The students may choose their own groups because of reading preferance or duplication. Different approaches could be used within the different groups, or by group. At the end of the year, a discussion or evaluation of the approach and subject matter could prove worthwhile.

6. Using any of the above approaches, the teacher may assign as oral report topics contemporary material that would give an added relevance to the course (i.e. a report on J.B. while reading the Book of Job, a report on Paradise Lost or Paradise Regained while reading the corresponding stories in the Bible, a report on modern and Shakespearean Tragedy while reading Greek Tragedy), or the teacher may assign oral reports as introductory material.

7. Oral reports and term paper assignments may play a valuable role in increasing the students' proficiency in the subject matter. Possible term paper topics could be handed out to fill in the gaps, or they could be coordinated with oral report topics. Freedom or a wide variety of topics should be given to the students, so that they may work in an area that suits their particular interests and talents.

8. In all material an attempt at relevance should be made. The universal problems discussed in the Bible, and in Greek and Roman Literature lend themselves easily to such discussion. Modern problems and questions appear in most of the literature covered. The question asked in the Book of Job is a good example, "Why do the good appear to suffer while the bad prosper?" or, on a personal level, "Why me and not him?" A multi-media approach can be used to enhance the course's relevance. For example, after reading the Book of Genesis you could play Orson Welles' L.B.Genesis; while discussing the New Testament, Jesus Christ, Superstar could be played, etc.

9. Another approach that can be used is the archetypal; where the teacher begins with the original model by which all other similar personalities or situations are named or categorized. The teacher may begin with folklore and extend certain archetypes throughout the span of literary history (the Promethean rebel as seen in Prometheus, Satan in Paradise Lost, Book I and II, Ahab in Moby Dick, Job, or Oedipus and Electra complex, etc.).

10. The possibility of independent study within the couese may at the option of the teacher be available to the students.

11. The course covers a broad area of study, the possibilities are therefore endless. The teacher may combine any of the above or add his own preference.

Requirements of Phases:

Phase 5

1. Understanding of the background of each age and knowledge of the outstanding dates and points of each age. (Perhaps the discussion of any philosophical ideas can be limited and be presented in relation to only the work being studies).
2. Understanding of the term tragedy and Aristotle's definition of the tragic hero.
3. Understanding of the plot of each work covered.
4. Understanding of the origin of a mythology and knowledge of the principal gods of Greek Mythology.
5. Student is to choose one area of the background being studied and in a five page paper explain why it (his choice) is important in an understanding of himself and his fellow man. This choice naturally can be made to be specific as the student chooses to make it.
6. Ability to see and show relationships between the ages covered in the course. This would involve an understanding of the similarities and differences between the philosophical and political attitudes of the various periods.
7. Understanding of how and why the philosophical attitudes influence the modification of Aristotle's theory. Also, it is expected that the student would see and understand the modern use of the word "tragic" as distinguished from the word "Pathetic".
8. In a five to ten page paper, the student would show the relationship between two works and how they illustrate the age in which they were written.

Phase 6

In addition to those requirements of phase 5, the students in phase 6 must accomplish the following:

1. Assigned readings outside of class that further illustrate the age and topic being covered. This assignment will be issued one per week.
2. There will be bi-weekly writing assignments consisting of 2 pages and will be concerned with some aspect of the work being studied at that time.

3. Student should see the relationships between the philosophies studied and be able to apply these concepts to additional works from outside reading.
4. A term paper of 15-20 pages should be done.

Phase 7

In addition to the requirements of the other phases, students should accomplish the following:

1. Assigned reading on the average of 2 per week.
2. Reading list of works related to those being studies in the course.
3. A 15-20 page paper of considerable depth sould be researched and written. A brief presentation may possibly be presented to the class. The paper should deal with works related by theme, philosophy, or some other unifying means.

TRAGIC IMAGES

The essence of tragedy is that although life is in itself a positive good, an inexplicable, terrible shadow falls across it. The tragic image of a man is that a thwarted god, a creature who is endowed with the priceless attributes of reason and soul but who must, for reasons intensely felt but only partly understood, suffer disaster because of the very nature of the universe. Note that it is not disaster alone that evokes the tragic sense--it is the combination, or rather the collision, of man at his best with the enexorable enmity of things as they are.

Perhaps the tragic is best exemplified in terms of death, which is the customary (though not the inevitable) catastrophe in formal tragedy. From the tragic point of view, depth appears as a kind of intolerable injustice that a being such as man should be able to overcome. Man, after all, is the only creature who is capable of grasping the concept of death. However, physical. Man alone cries out, "I cannot die. I should be immortal!" And man alone knows, "I must die." The tension resulting from this knowledge and signaled by this cry characterizes the tragic. Passion and knowledge, presented as awe-inspiring, almost godlike qualities, produce that moving spectacle, exclusively the property of humanity at its greatest: tragic suffering.

In the tragic view of life, fall is a key word. It implies both height and depth, both ascent and descent. One cannot, after all, fall from the bottom. The Greeks understood tragedy to be the fall of a great and able man, because of some flaw in his nature, some inevitable fault in his action, from a place of prominence and power to the depth of utter ruin, often (though not always) given form as death. Such a classic tragic figure must suffer ruin, and to do so he must understand his fall and his own part in bringing it about. He must also be capable of valuing what he has, and the place from which he has fallen. A great change occurs in everyone and everything involved in such a fall. People and events are seen and understood in a new light. As W. B. Yeats says in his poem, "Easter 1916."

All changed, changed utterly:
A terrible beauty is born.

This "terrible beauty" is the effect of tragedy as a literary form; it renders appealing the tragic as it appears in the events of actual human life, even in those that may not be tragedies in the strict classical sense. It results from a double vision--a vision at one and the same time of both the grandeur and the doom of man. It comes from an almost unbearable look at human greatness in the context of mortality.

Artistically speaking, if disaster smites an ordinary person through no fault of his own or through events to which he is oblivious (if, for example, he is struck down by an air-conditioner falling from a thirtieth-floor window) we do not call the event tragic. It is in essence pathetic. Indeed it may even be comic. The death of the Gentlemen from San Francisco is not tragic. He has no idea that he is going to die; he is operating on the bland, unthinking assumption that his life will continue indefinitely. The tragic figure must be uncommon, extraordinary; and he must be aware of what is happening to himself.

Tragic figures of a high order have complex characters. Although they may do great evil, we do not think of them as being primarily villains or wicked men. What attracts our attention is their greatness as they battle with their destinees. A story that merely confronts good heroes with bad villains is melodrama, an art form that rarely contains even the slightest trace of true tragedy.

Most of the tragedies of Shakespeare and his contemporaries conform to the ancient Greek convention that the subject of tragedy must be a person of great eminence--a king, a prince, an acknowledged hero. This convention is suitable for audiences drawn from societies in which greatness is closely linked to political and social status and in which such status is usually conferred by birth rather than achieved by luck or effort. Yet a society that does not have kings or princes or heroes of the traditional kind is not without the possibility of tragic characters. The criteria of tragic greatness are stature, dignity, strength of character, and comprehension--the profound comprehension that brings most intense suffering. As the world of man changes, these criteria may appear in quite different forms. In the works now to be studied, you will observe the differences among two kings, Oedipus and Lear, and a man named Kurtz.

THE DIVINE COMEDY

(He learned in sorrow what he taught in song)

1. Four levels of meaning:

   Literal: The state of soul after death

   Allegorical: The way of the soul to God -- the search of a soul of God

   Moral: Man in the exercise of his free choice becomes liable to reward or punishment

   Anegogical: Soul rises from corruption of sin to the liberty of eternal glory

2. *Language*: Tuscan dialect (Italian *not* Latin) written for the "common reader"

3. Structure of the poem:

   a. First canto -- general introduction

   b. Three Main Divisions: Inferno -- 33 cantos
      Purgatorio -- 33 cantos
      Paradiso -- 33 cantos

      These were the canto of introduction making 100 cantos.

   c. Each main division is divided into 9 sections plus an additional section making the perfect number 10

      Inferno -- 9 circles and the vestibule of hell
      Purgatorio -- 7 terraces and two terraces of anti-purgatory plus the Garden of Eden
      Paradiso -- 9 circles and the empyrean (place of the Beautific Vision)

   d. Verse ferm: Tersa Rima - rhymes in threes -- aba bcb cdc

4. Title: Dante called it *Comedy* - a progression from misery to bliss -- from hell to paradise. Posterity added the adjective divine. Inferno to the Garden of Eden.

5. Three Guides: Virgil -- Reason -- Human Wisdom minus God's grace

   Guide through Circles of Paradise: Beatrice - Divine Revelation

   Guide into Beautific Vision - St. Bernard - Divine Contemplation

INFERNO

1. Location of Hell:

   Northern hemisphere lying under Jerusalem and descending to center of earth

2. Shape:

   An inverted cone of ever-narrowing circles. Descent gets more difficult as it descends.

3. Time:

   Enters dark wood on Holy Thursday night

   Enters Hell Good Friday night - journeys until early Easter Sunday morning

4. Rivers of Hell: (Dante got names from Virgil - Virgil from Homer)

   The Acheron - "the joyless"

   The Styx -- "the hateful"

   The Phlegethon -- "the fiery"

   The Coytus -- "river of morning"

5. Upper Hell:

   Vestibule -- The Futile -- souls run aimlessly after whirling banner

River Acheron -- Charon

Circle of Unbelief - Circle 1 - Limbo - no torment save exclusion from eternal bliss

Circle 2 - Lustful - tossed about on a howling wind - Minos

Sins of Incontinance - Circle 3 - Gluttonous - wollowing in mira-Cerberus

Circles 2, 3, 4, 5, -- Circle 4 - Hoarders and Spendthrifts - roll large rocks against one another

Circle 5 - The Wrathful - submerged in marsh of Styx-Phlegyes

City of Dis:

City of Stan-airded by deep moats -- towers and mosques rise up whole is ande of burning iron -- towers are guarged by furies -- images of fruitless remorse. On highest tower is the Medusa image of despair -- City of Dis marks beginning of lower Hell.

Personages of Importance

Farinata - heretic -- Florentine who prophesies Dante's exile

Minotaur - body of men -- head of bull -- perverted appetite

Centaur -- half man -- half horse -- perverted appetite

Harpies -- body of a bird and face of a woman -- image of will to destruction

Capaneus - blasphemes God directly -- image of pride

Brunetto Latine -- Dante's teacher -- man of learning, but did not care for his soul -- violence against

Geryon -- Monster who takes Dante and Virgil down the great precipice to Circle 8 three natures -- human, bestial, and reptile -- image of face of a just man, paws of a beast, tail of a scorpion

Lower Hell II

Circle 8 -- image of a city in corruption and disintegration -- All media of community's exchange are falsified and perverted. It is composed of 10 trenches called Malbowges (evil bolges). It is entitled Fraud Simple -- Fraud against mankind in general

Circle 8

Trench 6 - Hypocrites -- walk in gilded cloaks wine with lead

Trench 7 - Thieves - changed into serpents

Trench 8 - Counsellors of fraud -- rob men of their integrity -- wrapped in a fiery flame

Trench 9 - Sowers of Discord -- Smitten as under by demons

Trench 10 - Flasifiers -- Falsified things, words, persons, and money -- Stricken with hideous disease

Personages

1. Odysseus or Ulysses is portrayed as a counsellor of evil in trench 8, He tells the study of his last voyage which is Dante's one innovation and furnished Tennyson with the theme for his poem ULYSSES.
2. Simon of Troy is found in trench 10 as an example of a falsifier of word.

Between circle 8 and 9 is the well of the giants. They are the images of blind forces which remain in the soul and in society and transport Dante and Virgil to Circle 9. They are Minrod, Ephialtes, and Antasus.

Circle 9 -- Composed of the frozen lake of Cocytus. (This represents fraud complex -- Treachery against those to whom one has an obligation) It is divided into four sections.

1. Caina - names from Cain who slew his brother

6. Personages important in Upper Hell:

Charon -- the ferryman over Acheron

Minos -- the judge -- image of accusing conscience -- whirls his tail around and sends souls to the different circles

Carberus -- three-headed dog -- image of uncontrolled appetite

Pluto -- god of riches

Phlegyas -- ferryman over Stygian marsh -- image of anger

INFERNO

Lower Hell:

Within the City of Dis

Circle 6 -- the Heretics -- in burning tombs

Circle 6 -- Guardian of the whole circle -- Minotaur

River -- Ring 1 Violence against neighbor -- submerged boiling blood -- Phlegathon guarded by Centaurs

Wood -- Ring 2 Violence against self; suicides -- Souls interred in trees -- guarded by Centaurs

Desert - Ring 3 Violence against God, Nature and Art

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1. Against God -- On burning sands facing the heaven they have insulted (direct blasphemy)
2. Against nature (misuse of human body through alcohol, drugs, etc.) run perpetually looking towards human body they have offended
3. Against art (misuse of what man has made -- multiply material luxuries at expense of vital necessities) Set on burning sand with large purse around each one's neck

PURGATORY

Location: An island in the Southern Hemisphere

Shape: Upright cone

Guardian of Purgatory: Cato of Utica - represents human perfection without the three theological virtues to illustrate the fact that grace does not destroy nature but builds on it. He has the moral virturs. (prudence, fortitude, etc.)

Time: From Easter Sunday morning to Wednesday noon of Easter Week. Souls are brought to Purgatory from the river Tiber by an angel. They come with hope singing IN EXITU ISRAEL -- a hymn from the Old Testament. This is in direct contrast to Charon and his passengers.

Ante-Purgatory: Location: On the shore leading to the Mountain

Inhabitants: Those who were saved at the last moment

Terrace 1 - The Excommunicated -- detained on the shore for 30 times the period of their excommunication -- say no prayers.

Terrace 2 - The Late Repentant -- detention equal to that of earthly life.

a. The Indolent - postponed repentance - no prayer

b. Those who died violent deaths - prayer - The Miserene

c. The Preoccupied -- too busy to take care of their souls -- prayer -- Slave Regina (evening. Two angles in green protect the valley from the serpent.

Personages:

Cassella - musician - Dante's friend who came from the Tiber in the boar, and on reaching the shore sings one of Dante's own poems to him.

Buonconte--one who died by violence but in his last breath said the name of Mary and was saved.

Sordello - a troubador from Mantua (Virgil's birthplace) who guides Dante and Virgil to the pleasant valley and points out distinguished people to them.

2. Antenora -- (names from Antenor of Troy who betrayed the City to the Greeks) -- traitors to country.
3. Ptolmaia -- (named after Ptolemy of Jericho who invited Simon the high priest to the banquet and then killed him) - traitors to guest
4. Judeoce -- (named for Judas) -- traitors to Lords

Satan holds in his mouths Judas, Brutus and Cassius

Judas -- image of betrayal to God

Brutus and Cassius -- images of betrayal to Caesar whos empire represented world order

So here we have images of treason against the divine and secular governments of the world.

Read Carefully -- description of Satan from the test.

As the Beautific Vision is knowing God, in his Essence: hell is knowing sin in its essence .

Miscellaneous fact: Four stars are in the sky when Dante reaches the island - four moral virtues. Three stars rise in the evening - the three theological virtues. Sun represents God. Rule of the mountain explained by Sordello - no ascent of mountain can be made between sunset and sunrise. Allegorical meaning - no progress can be made in penance without God. Nights in purgatory correspond to times or spiritual darkness. One has a sense of time in purgatory. Dante and Virgil rest at night in the Pleasant Valley. The souls are suffering in purgatory but they are glad to suffer so that they can reach God.

PURGATORY

Dante is carried in his sleep by St. Lucy to the Gate of Paradise. He must climb the steps leading to the gate.

First Step -- white marble - confession

Second Step -- black marble -- cracked lengthwise across - contribution

Third Step -- porphyry - redder than blood - satisfaction

Threshold -- represents the corner stone which is Christ

The Angel of the Gate -- confession - wears the ashen garmet of penitence and carries a sword, the word of God. His two keys -- silver key -- knowledge of the confessor; the golden key -- the merits of Christ where by sins are remitted. With sword point he marks Dante's forhead with seven P's.

P - peccatum - sin. Represent 7 capital sins to be charged on the 7 terraces of Purgatory. With his keys he opens the gate and with that Dante hears the Te Deim to express the joy for a new soul entering the way of purgatory.

Lower Purgatory -- Love of neighbor's harm -- love perverted

Cornice	Sinners	Penance	Examples	Prayer	Guardian	Benediction
1	The Proud	Heavy Stone	Humility Pride	Pater Noster	Angel of Humility	Blessed are the poor in spirit
2	The Envious	Sealed Eyes	Generosity Envy	Litany of Saints	Angel of Mercy	Blessed are the merciful
3	The Wrathful	Smoke	Meekness Wrath (visions in the mind)	Angus Dei	Angel of	Blessed are the peacemakers
5	Covetous	Prostration bound in fetters face downward	liberality avaice voices of penitents	My soul clings to pavement	Angel of Liberality	Blessed are they who thirst after justice
6	Gluttonous	Starvation	temperence greed voices of trees	Open my Lips	Angel of Temperence	Blessed are those that hunger
7	Lustful	Fire	Chastity Lust	Great God of	Angel of Chastity	Blessed are the clean of heart

Covetousness is the inordinate love of wealth. It is an earth-bound sin looking to nothing beyond the rewards of this life. The souls are so fettered that they can see nothing but the earth on which they once set store.

Statins. One of the covetous is liberated from Cornice 5. The whole mount rings with the Gloria in Excelsis Deo. Statins accompanied Dante and Virgil the remainder of the way. As Virgil represents Christian humanis since he was a convert from paganism to Christianity.

Beyond the fire in Cornice 7, the angel of Chastity stands at the entrance to the Pass of Pardon in order to gain the pass through the fire, all souls whether detained in the cornice of lust or not must pass through this fire. Since every sin is a sin against love, the purgation of love itself is part of every man's penitence.

Dante reaches the Sacred Wood -- the Earthly Paradise and comes to the brook -- the river Lethe -- on the other side of which a lady gathers in flowers. The

Earthly Paradise signified the state of innocence, it represents a starting point not a stopping. It is from here, if he had never fallen would have set out for the Celestial Paradise.

Dante's whole journey through Hell and Purgatory is a return journey seeking his true place -- the return to original innocence.

Middle Purgatory -- Love Defective

Cornice	Sinners	Penance	Examples	Prayer	Guardian	Benediction
	The Slothful	Running	zeal sloth	their labor is prayer	Angel of Zeal	Blessed are they who mourn

Important facts: In the first cornice the penance consists in submission to the opposite virtue. The heads that were held high are bowed in humility under the weight of the stones. In the second cornice the envious are pictured as blind beggars who live in alms. The eyes that could not endure to look at another man's good fortune are sealed with iron wires. In the third cornice the wrathful are suffocated by smoke because the effect of wrath is to blind the judgment and suffocate the natural feelings and responses. In the fourth cornice sloth is punished by ceaseless activity.

As Dante emerges from each cornice an angel comes and erases a P from his forehead and this ascent becomes easier. Two great discourses are held within these terraced cornices. Marco Lombardo in the cornice of wrath gives a discourse on free will. Virgil in ascending to the cornice of sloth gives a discourse on love.

LOOKING ACROSS THE RIVER

Christian life fruitful in good works

The Lady -- Matilda -- a type of the active life -- a part of Beatrice's retinue whose function is to prepare Dante for his meeting with Beatrice. Dante looks across the river; trees are golden, and he hears music. The vision becomes clearer; the trees are 7 golden candlesticks and the music is Hosanna. Finally the vision clarified itself as follows:

7 candlesticks -- 7 gifts of the Holy Ghost

4 and 20 elders crowned with lilies -- books of the Old Testament

4 living creatures each with 6 wings -- the emblems of 4 Evangelist Mark, Matthew, Luke and John

Chariot -- the Church

Gryphon drawing the chariot partly eagle and partly lion -- Christ in His two natures (divine -- eagle; human--lion)

At the right wheel of the chariot there are 3 ladies dancing -- 1 in red -- Charity; 1 in emerald -- hope; 1 in white -- faith.

Let faith sing psalms, let hope dance, let charity exult

At the left wheel are 4 in purple -- prudence, justice, fortitude, and temperence

After this group come (a) 2 aged men -- St. Luke -- Acts of the Apostles.
St. Paul -- The Epistles

John -- 3 times
Evangelist
Author of Epistles
Apocalypoe

(b) 2 humble men -- the shorter epistles of Peter, James, John and Jude

(c) an ancient man -- the Apocalypse of St. John

All 7 are drowned with roses in contradiction to the 4 and 20 elders crowned with lilies. (The lilies -- the righteousness of law in the Old Testament) (The roses -- love of the gospel in the New Testament)

Through a cloud of flowers strewn by the angels, Beatrice appears in the chariot. She wears a white veil with an olive crown -- the white veil signified faith and the crown of olives signifies wisdom. Her green cloak signifies hope; and her red gown signifies charity. It is here that Dante turns to find Virgil gone.

N.B. (Slatius is not mentioned)

The Significance of Beatrice -- Literally -- A flourentine woman
Morally -- the image of one who brings God to us
Historically -- the mystical body of Christ -- church
Mystically -- the way where by union with God is effected.

N.B. Dante is plunged into the river Lethe by Matilda. This river destroys all, memory of evil and sin. It is the river of forgetfulness.

The whole procession turns northward and comes to the Tree of Knowledge. The Gryphon binds the chariot polte to the tree. All disappear except the Beatrice. The 4 moral virtues and the 3 theological virtues and Dante. The Chariot pole -- the cross of Christ. When it is attached to the tree of knowledge who boughs were bare since the sin of Adam, the tree blossoms.

Dante then sees a vision of attacks made on the Church. First attack; by eagle -- early persecutions of the Christians -- the Church Second attack; by the fox --heresies that a rose, Third attack; by the dragon, Anti-Christ.

N.B. Then Dante drinks of the river Eunoe -- the river of good remembrance -- the remembrance of grace and blessedness. *The river Lethe. Thus he is ready for his assent to the Heavenly Paradise. It is not until the state of innocence has been recovered that the soul realizes fully what sin is.*

PARADISE

Aim: Beatitude

Method: Variation in light

All the spheres are kept in motion by the PRIMUM MOBILE, the abode of the angels. In addition each sphere is guarded by a particular choir along the 9 choirs of angels. Seven planets fixed stars, Primum Mobiles the empyrean or paradise -- the place of the Beautifice Vision which is beyond these -- 10.

I. First three divisions of Section I are over shadowed by earth.

1. Angels	2. Archangels	3. Principalities
Moon	Murcury	Venus
Inconsistency in Vows	Desire for fame	Vain glory of love
Picarda	Justinia	Charles Martel;
		Feleo Cunizza

II. Division II

1. Powers	2. Virtues	3. Dominations	4. Thrones
Sun Theologians	Mars Warriors	Jupiter Just Kings	Saturn Contemplatives
Thomas Aquinas Bonaventure	Cacoiaguida Charlemagne	David Constantine	Peter Damain Benedict
Concentric circles of light	a ruddy cross	silver background, Golden Eagle	Golden Ladder

III. Division III

1. Cherubim	2. Serpahim
Fixed Stars Communion of Saints, Humanity of Christ, Our Lady, Apostles	Primum Mobile Abode of the Angels

Questions discussed in various spheres:

1. Moon - Piccarda - Are you content to remain in the lowest sphere? In our will is our peace.
2. Mercury - Justinian - Was Christ's death the only way to redeem man? Not the only way but the best way - union of justice and mercy.
3. Venus - Charles Martel - Why do people fail in life? Not in the right vocation. God gives aptitudes to each person for particular calling. It is man who spoils this.
4. Sun - Thomas Acquinas - Which comes first knowledge or love of God? Dante agrees with Acquinas that it is knowledge of God?
5. Mars - Cacciaguida - Dante's great great grandfather prophesies Dante's sufferings and exile - resignation to God's will.
6. Jupiter - Commentary on divine justice - all kings who form an eagle speak in 1 voice.
7. Saturn - Peter Damian - the doctrine of predestination.
8. Fixed Stars - Dante is examined on faith, hope and charity of Peter, James, John
9. Primum Mobile- Discussion on the creation of the angels.

THE EMPYREAN OR PARADISE

Dante is endowed with new power of vision, the limen glorae. He sees a luminous golden river between two flower-laden banks. Out of the waters issue living sparks (angels) which settle among the flowers (saints) like rubies set in gold. Beatrice bids him drink of the waters. As he drinks the river becomes a round lake and the saints appear in their own forms. The lake gradually takes the shape of a white rose. The redeemed are seen, rank above rank as the petals and the angels of God fly between them and God. Dante turns to Beatrice but she is gone and in her place is Bernard, divine contemplation. Bernard shows Dante Beatrice in her place of glory. Old Testament saints are on one side of the rose, New Testament saints on the other. He sees such saints as Eve, Sara, Rebecca, Judith, Moses, Adam, John and Baptist, Lucy, Peter, John, James (little children who died after baptism). He gazes in transport at the face of Mary. Bernard prays to Mary for Dante and he is led to the Beautific Vision itself -- the single point of light in the center of the rose arranged in three. Circles of one magnitude within which he sees the humanity of Christ. He ends by saying his desire and will were rolled - even as a wheel that moves equally - by the love that moves the sun and the other stars; as a wheel rotating strikes the earth at equal point so Dante's faculties are in perfect balance in paradise.

COMMUNICATIONS AND MEDIA
LEVEL 35

OBJECTIVES AND PHILOSOPHY

It is commonly acknowledged that the media - newspapers, radio, magazines, television - have great influence on our lives. The revolution in media in the last fifty years has reached into all of our lives to such an extent that it is nearly impossible to live an isolated existence. Much of the influence of this far-reaching (r)evolution is either misunderstood, or, worse yet, not understood at all. What, for example, can be known about a civilization and culture from what is seen on its TV screens? Conversely, how is a culture influenced by its TV programming? Does the reading of tabloid newspapers exclusively reflect on the segment of society so inclined? Conversely, how does the editorial and reportorial policy of a newspaper influence the reader? What, if any, influence do advertisers have on the mass conciousness, the national identity, and the individual's view of himself? Is the individual, or the group, affected by the music he hears or the pictures he sees?

The communications and media course exists to give students an opportunity to explore these questions and others pertaining to their lives in relation to the daily bombardment of organized sound and sight. It is hoped that by close examination of some examples of the various media, and by an exploration of the various levels of communication, the student will begin to be in greater control of the influences on them. Also, a major goal of the course is to help the student to begin establishing a critical sense so that he can better judge for himself the quality of what he is reading, watching and hearing, and therefore, hopefully learn how to influence the quality of the communications media.

PROCEDURE

The learning can be most effective when media current with the course is the "text." It is, therefore, neither desirable nor really possible to list -- or even to recommend -- textbooks, films, newspapers, etc. The programs, records, etc., that are most evident, most available and most interesting to the students are those which ought to be used. It does seem incumbent on the teacher, however, to guide students into critical experiences with as many forms as possible. To this end, the following are available, either in the school or at various service agencies, and should be used:

Records, Films, Newspapers, Magazines, Filmstrips,
Television, Books (for theory, criticism, philosophy)

There are many possible experiences a student might have in such a course, both in terms of group action and interaction, and in terms of his own individual development. Some of these experiences might well be teacher-guided and teacher-centered; others should properly be student conceived, guided and centered. It is certainly more efficient to use films, records, filmstrips for groups than for individuals. Too, large and small group work and/or lectures might well be used by a teacher to introduce a new unit or concept, or to bring together a number of projects or concepts already dealt with. Small groups may be established by the teacher to accomplish a specific task, or they may grow out of student interest and formed by the students. The student should also be encouraged to do independent study and work that he might then share with a small group or the whole class in any of a number of ways. Each student should be encouraged to experiment with many types of communication: the purely verbal through use of tape; the visual, through use of color, design, pictures or gesture; the written, through use of journalistic techniques, writing captions, creating slogans; combinations of visual, verbal and written through use of film, sound filmstrip, slideshow or live presentation to a group or the entire class.

All students should be required to meet certain standards. The most important of these is that each should work to the level of his capacity, or within whatever limitations he sets for himself in terms of phase. Second, each student should engage in a minimum of two communications experiments involving at least two different media, bringing the projects as nearly to completion as feasible within the time of the course, the abilities of the individual and the availability of resources.

BUSINESS ENGLISH
LEVEL 36

I. OBJECTIVES AND PHILOSOPHY

Business English is designed primarily for those students who are entering the vocational or business field.

The success or failure of a business often depends on the effectiveness of its communications. A poor letter can lose a valuable customer; a good one can make new friends or keep old ones. A disinterested or inarticulate telephone response can drive business away; a courteous, helpful one can build business. A well-written report can help management do its job effectively; an inaccurate or a vague one can mislead management and slow down operations. These are only a few xamples of the value of effective business communications.

The need for a comprehensive, practical course in business communications is, therefore, obvious. In Business English those aspects of grammar that characterize correct business usage are stressed. For example, capitalization, punctuation, number style, spelling, and business vocabulary are perhaps more important to the business employee than to the creative writer. Business letters, telephone and in-person conversations, memorandums, and reports are the heart of the course. The main objective of Business English, then, is to develop the student's ability to communicate effectively in business. Specifically, this means:

1. The ability to write business letters that sell. Such letters may sell a product, a service, a point of view, good will, competitive advantages, or simply one's abilities.

2. The ability to write clearly and concisely other business communications, reports, memorandums, telegrams, and messages.

3. The ability to speak convincingly whether in a discussion or a conference, before an audience, with a telephone caller or visitor, or with one's superior or fellow workers.

4. The ability to spell correctly and to attain variety in business-word usage.

5. The ability to recognize and abide by the accepted rules or business and social etiquette.

II. PROCEDURE

Since the primary objective of this course is to help students learn how to communicate more effectively, many speaking, reading, writing, and listening opportunities should be provided. A student's progress in oral communication will depend largely on his experiences in class. Students should know from the start that their opinions and their efforts will not be ridiculed. Participation promotes enthusiasm, and enthusiasm promotes learning.

The basic textbook for the course is Business English and Communication. The teacher may or may not decide to use the book as a guide in organizing his course. Although the book is a fairly comprehensive textbook, the teacher will find it practically impossible to cover all the units in a one-semester course. The teacher, then, should have the option to eliminate a number of units rather than to try to cover the entire book superficially.

Student Projects and Activities for Business English and Communication, the workbook for the course may or may not be used, at the discretion of the teacher. The workbook provides exercises that are correlated, unit by unit, with the text. The teacher may decide to use the workbook for testing or he may hand it out as an expendable item to the students.

The teacher may decide to add other materials to the class work, if he feels that a certain work may prove valuable to the students. One such work could be Vance Packard's Hidden Persuaders; used for the purpose of enriching the student's awareness of the business world and for stimulating class discussion.

DRAMATIC LITERATURE
LEVEL 37

OBJECTIVES AND PHILOSOHPY

This course concerns itself primarily with providing the student with a background in dramatic literature. This background is approached according to two primary notions of drama: the first being that the drama is an art form in which certain diciplines have been adhered to. The study from this consideration is historic and theoretic. The second notion of drama is one in which it is more comparable to other literary forms and is examined according to thematic content exposed through character interaction. Here we are more concerned with the effects upon an audience. Through a study of the particular works suggested in this course it is intended that the student may be given a focus to the consideration of the general, and that the general may provide a useful background for whatever dramatic experiences the student may encounter.

The following objectives of the course certainly do not provide a hard-core outline of exactly what happens here but they are rather, boyant constructions that contain our approaches and serve as landmarks in class discussions and papers.

The first of these objectives is to show drama as a special literary art evolving continuously through conceptual stages.

The second is to examine the range of drama as a study in human events and as a source of growth for human understanding.

The third is to experience the spectrum of types of plays that fall in and between the formulated concepts of comedy and tragedy and to demonstrate these concepts in continuous phases of evolution.

The fourth is to instill a critical sense of dramatic technique and a maturity as an audience.

The fifth is to examine dramatic technique used in films and television.

PROCEDURES:

Phase Expectations: Phase 4 and 5

Writing: A journal, five entries each week, one of which should be a personal correlation or reaction to assigned reading material, recordings or performance.

A written assignment every week to ten days based on topics extending from the objectives of the course.

A research paper that would necessitate the use of library resource material.

Reading: Readings from milestones in the drama suppliment by recordings and out of class dramatic experiences afforded by television and movies. There is less emphasis on the historic and theoritic and more emphasis on the thematic, character inter-action and audience appeal. The prime expectation for this phase is to sharpen the student's appreciation of common dramatic experiences.

Phases 6 and 7

Writing: The same frequency requirements as phase 4 and 5 but with greater expectation in depth of conceptual perception. In addition students are required to do play reviews based on performances of actors, character portraits and dramatic construction based on other works by the same author or works of other authors dealing with the same theme.

The emphasis for the research paper has a more comprehensive base. They are required to work with a greater range of works either by the same author or by different authors. They must read works that not only give specific information about the subject of their research but are responsible for readings in the theater, dramatic theory, and the history of drama.

Readings: All introductions and plays in Milestones in the Drama, outside reading list and texts specified by phase numbers 6 and 7 in the list of required readings.

NOTE ON METHOD:

Two days of the week are used for in class reading. This gives time for teacher-student conferences and time to give closer instruction to phase 4 and 5 individually or as a separate group.

NOTE ON EVALUATION:

About half of the testing is done orally so that questions could be geared to the various abilities in the different phases. Tests are not given to all students on the same days but according to the readiness of the phases. Written tests are in the form of essay with a choice of questions so that students could display their powers of comprehension according to selective interests.

IN-CLASS READING ASSIGNMENTS

1. Orestean Trilogy
2. Oedipus Trilogy (4, 5 Oedipus)
3. Medea (4, 5)
4. Everyman (4, 5)
5. Tragical History of Dr. Faustus
6. Hamlet
7. Cyrano de Bergerac (4, 5)
8. The School for Scandal (4, 5)
9. The Iceman Commeth
10. A Doll's House (4, 5)
11. The Glass Menagerie (4, 5)
12. The Emperor Jones
13. Hatful of Rain (4, 5)
14. Raisin in the Sun (4, 5)
15. The Sign in Sidney Brunstein's Window
16. Tea and Sympathy (4, 5)
17. The Zoo Story
18. Autumn Garden
19. Inherit the Wind (4, 5)
20. Who's Afraid of Virginia Wolfe
21. Under Milkwood
22. The Caine Mutiny Court Martial (4, 5)
23. The Matchmaker (4, 5)
24. Barefoot in Athens
25. Murder in the Cathedral
26. The Still Alarm (4, 5)
27. Camino Real
28. Triffles (4, 5)
29. Death of a Salesman (4, 5)

OUTSIDE READING ASSIGNMENTS

1. Winterset (4, 5)
2. Waiting for Godot
3. An Enemy of the People (4, 5)
4. Long Day's Journey Into Night
5. Playboy of the Western World
6. The Crucible (4, 5)
7. View From the Bridge
8. Streetcar Named Desire (4, 5)
9. Summer and Smoke
10. Othello
11. King Lear
12. He who gets Slapped
13. Ghost Sonata
14. Miss Julie (4, 5)
15. The Lower Depths
16. The Cherry Orchard
17. The Seagull

LEVEL 38
ADVANCED COMPOSITION

I. Objectives and Philosophy

Advanced Composition as an extension of Level 28 and Level 31, the required Composition courses, seeks to advance the quality content, and sophistication of the writer and his work. The course attempts to serve each student individually and, therefore, relies heavily on conference work and revision. The philosophical goal is the total awareness of self, audience, and subject.

The short range or immediate goals include:

1. Improving essays on tests
2. Improving personal expression (for writing outlets such as personal essay, autobiographical statements, and editorials)
3. Improving and understanding the roles of narrator, characters, dialogue, setting, and action in fiction -- (appreciation for the author's task, craft, and responsibilities)
4. Improving the ability to detect errors and revise more independently of the teacher.

Emphasis should be placed on refinements of thought, planning (the whole pre-writing process), writing techniques (style), and revision.

Students are encouraged to experiment in the following forms:

1. Dialogue and Monologue (leading to possible playwriting)
2. Editorial
3. Satire
4. Fiction
5. Poetry
6. Essay
7. Literary Criticism (recommended strongly for College Prep phases 6 and 7)

II. Procedure

All phases may use the Level 28 Student Guide Sheet, taking special notice of sections II and III. Most students coming to the Advanced Composition course require concentration on paragraphs, unity of idea, coherence of style, and the reshaping, rethinking of work. The advanced writer must distinguish himself from the beginner by his ability to gain distance on his own work or role-play his audience, the reader.

PHASE 7 students should exhibit those skills suggested for teaching in Level 28: choosing a subject, specific detail, composing leads, patterning detail, so that he may be free to work on a larger scale of organization and to exhibit originality of subject and presentation. A student who is not as fully developed or who obviously needs a review of II (A through D) should be encouraged to master this work at phase 5 or 6.

One beginning approach is to isolate setting, character, and action in moving toward the development of awareness and the total story. (This reviews for everyone the scope of skills outlined in Level 28, phase 7, section II). See also: Idea-Organization Guide and Major Composition Measures - attached.

Another recommendation for the entire class is an independent study session (3-6 weeks) toward the end of the course which could serve as a review of skills such as grammar, punctuation, etc., as well as an outlet for concentration of poetry or any other individual writing experience. This should be handled on a contract basis between teacher and student. It is a valuable preparation for most students who will admit their weaknesses. (See sheet for further details).

The journal or response log should be presented as an indispensable tool for the sincere advanced writer. The spirit of this outside, individual, and personal assignment should be captured by the teacher and fully explained as to the use for "brainstorming" ideas and personal situations which may be used as ammunition for future papers. (See also appropriate attached page).

I. All students are required to keep a journal and do outside reading.

  A. Journal

    1. Spiral bound notebook, lined paper
    2. Written in weekly - at least three pages
    3. Journal is private - quantity will be checked and writing will only be read at the student's request

  B. Outside reading

    1. Two books a month, approved by teacher
    2. Checked in class by means of quiz or written essay

II. Students will be taught the process of writing.

  A. How to choose a subject

  B. Value of specific detail

  C. How to compose leads

  D. How to pattern detail

  E. How to write paragraphs keeping audience in mind

    1. Unity of idea
    2. Coherence of style

  F. How to re-think and evaluate work

III. No gramatical errors and good command of the writing process should be evidenced in expository writing assignments done in class.

  A. Phase 7 students are expected to show originality of subject and presentation.

  B. Detail should be especially good and command of the English language excellent.

  C. All writing must be handed in to teacher with final copy, in ink, stapled to all preliminary work.

IV. Instruction will be individualized and grades will be based on improvement and work habits.

  A. Teacher will meet with individuals to help with particular writing problems.

  B. Grades will vary from A to F depending on how well the teacher feels the student has grasped the writing process, applied it to his own work and improved accordingly.

    1. D or F indicates failure to complete minimal requirements of the course and no improvement in writing.

    2. C indicates that course requirements have been met but the student has not improved writing to an acceptable degree.

    3. A and B indicate well defined improvement and excellence.

IDEA/ORGANIZATION PAGE: (First sheet of every composition)

1. Assignment: (general area given by me)

2. Topic: (Subject selected by you), (May include "Thesis statement" = subject + attitude)

3. Brainstorming: (Details for proof of thesis - use as much paper as needed - better to have unnecessary details or extras before you select)

   3 types of details: Specific details: 4 feet tall, 250 pounds
   Vivid, Sense details: squeezed into the phone booth in his sweaty, grey suit

   (check all nouns, verbs, adjectives, and adverbs)

4. Select clear point-of-view and attitude: (who you are, your attitude, what role and voice will you select: example:
   a) self as character in story "I"
   b) as omniscient (author) - narrator

   (Attitude in #2 and #4 will help you select details)

5. Pattern: How will you arrange details, what will topic sentences say for each paragraph, which arrangement will best prove your thesis?

6. Concluding idea:

7. Three trial lead sentences:

MAJOR COMPOSITIONAL MEASURES

1. The Whole essay:
    - A. An adquate thesis statement (limited subject and developed predicate) generating a series of paragraphs which develop the thesis statement, the paragraphs controlled by topic sentences which are logical sub-divisions of [and developmentally related to the thesis statement].
    - B. Introduction, Body, and Conclusion
2. Internal Organization (Articulation):
    - A. Unity and Coherence in paragraphs and, therefore, in the whole essay; unity as direction from the paragraph topic sentence with adequate detail supporting it; coherence as connection from relevant paragraph organization, word repetition, and transitional devices within and between paragraphs.
    - B. Paragraph development relevant and appropriate to the organization - made by deliberate choice.
    - C. Adequate generalizations developed with appropriate detail.
3. Diction: Word choice and selection that is adequate, clear, fresh, precise and economical.
4. Predication: Sentence strength, clarity, economy, exactness, logicality throughout.
5. Material: Coverage and its significance.

GETTING STARTED

Skills in Pre-Writing:

1. Limit your subject.
2. Brainstorm your subject.
3. Select topics, delete topics.
4. Frame your thesis: (Key controlling idea).
5. Select a single limited subject.

6. Develop predicate area (Attitude toward your subject).
7. Brainstorm your thesis statement: Purpose.
8. Group related "because" in outline.

(The length of pre-writing runs 3-5 pages if you are brainstorming completely)

PLANNED INDEPENDENT WRITING PROGRAMS

Assignment: Plan a 3-week program of independent writing. Submit your plan to the teacher for approval and further discussion. The plan should outline assignments, studies day by day. All class time will be devoted to what you plan. Your grade in this course will depend, in part, on how you perform, improve, and succeed in the goal you set for yourself. Suggestions follow:

1 Skills study: Practice with any chapter in Warriner's to develop skills.

Ex. 1. Sentences (Chapter 5, 11, 16, 17, 19) Structure, shifts, variety, sentence revision.

2. Usage - tricky words: affect, effect etc. (Chapter 10)
3. Paragraphing - Chapter 24
4. Spelling - Chapter 36
5. Punctuation - Chapter 34

2 Writing about literature - Books, movies, etc., Discussion and Criticism.

3 A. Short Story - combines scene, action, character, dialogue

B. Continuation of Personal Essays or Autobiography style

C. Satire and Humor

D. Poetry

E. Drama, scene, one-act play, monologue.

4 Revisions

5 Self as other character or character - collage paper

RESPONSE LOG

Assignment: Ideally you should write one page per day or respond to something every day; discipline and consistency are a writer's friend.

Purpose:
1. To increase self-awareness
2. To increase one's awareness of his environment
3. To provide and explore subjects and stimuli within the student's environment
4. To focus attention upon specific, concrete and sensorial detail

Note: This is an exercise which should free the student. Thus, form, style, and language are secondary to the explorations. As long as you are sincere in your reaction use any language you wish.

Things to respond to: People, ideas, T. V., Movies, newspapers, radio, music, drama, books read, words, brainstorming, a torn page, dust, ANYTHING! In general, observe relations between literature, language and culture.

Most importantly, the student should RESPOND not report. SHOW not tell. Dramatize and avoid diary-like entries.

Also: You may use your response log for experimentation in any form of exercise: poetry, dialogue, character sketches, a one subject discussion, etc.

Notes: Level _____ Phase _____ Writes _____ pages

LEVEL 39
CONTEMPORARY PROSE

I. Objectives and Philosophy

All artistic expression is a reflection of the society - time, place, culture - in which it is produced. Tristan and Isolde as we know it, could not have been written in France or Italy, in 1770 or in 1970. Pride and Prejudice gives us a vivid portrait of English landed gentry in the early 19th century. The Grapes of Wrath is 1930's dust-bowl America. So, too, those things written in the last two decades reflect the particular concerns, mores and aspirations of our own time and our own culture. It is important that students gain an understanding of this concept of artistic reflection of the culture. It is equally important that students be aided in gaining an understanding of the artistic very special kind of insight concerning his society and his culture. Too, we believe that reading can provide, as well as wide vicarious experiences, a broadening of the student's own insights and an expansion of his own philosophy.

In taking this approach to contemporary literature, we hope to accomplish a number of things. It is important, particularly for people reading current literature, to develop a sensitivity to the very real distinction between honest, perceptive writing and that which is produced only to pander to prurient interests. Also, we hope that an understanding of the role of literature (in terms of insights about both cultures and individuals) will lead the more reluctant reader to the great writing of the past. In open discussion of the works read, students should gain greater understanding of each other and of points of view different from their own. Finally, it is necessary for today's intelligent reader to be able to handle, comparatively easily, a wide range of literary styles and techniques (straight-forward prose, stream-of-consciousness, black humor, seeming absurdity, surrealism).

II. Procedures

First, in view of the phasing of students, it is the utmost importance that all students in a class not be expected to read the same material--either in kind or quantity. There are many books available in the school, both in English Department and in the library. Second, it is not necessary that all students work in the same manner all of the time. There should be opportunity for large (total) group discussions, small group discussions and independent work. This variation of learning styles will give students greater scope in planning, with the teacher, the course, and their own work.

There are several approaches that may be taken in planning a course in Contemporary Prose. It is possible to group the readings according to: type, theme, author, national or ethnic origin, general subject. Regardless of which of these approaches is (are) used, it is essential that the literature be that written within the students'generation span (the last 20 years). Also, there might well be a requirement for fairly wide out-of-class reading in current periodical literature. Students should be made aware of those current concerns that are being written about with great frequency; i.e. education, religion, the military-industrial complex.

All students must be held responsible for previous learnings about both literature as an art and techniques of critical thinking and writing. In other words, even though this course is designed primarily to help students expand their understandings of the world around them and the uses of literature, it must also be geared toward deepening the critical sense.

You are responsible for reading, and writing a synopsis of, periodical articles of each of the following "types."

- Current film review
- Social commentary
- Education criticism
- Commentary on the family and family structures
- Current book review
- Economic commentary
- Commentary on the war in South-East Asia
- Religious commentary

Read two of each type. One synopsis is due each week - on Friday.

The synopsis must include: (1) Author of article, (2) "Title of Article", (3) Title of Periodical, (4) Date and volume number of periodical, (5) A one paragraph resume of the major points made by the author, (6) Your comment, in one paragraph, on article.

YOUTH IN AN ORGANIZED SOCIETY -- SUGGESTIONS FOR VIEWING LITERATURE WHICH SHOW CONFLICT, GROWTH, REACTION AND INTER-ACTION WITH CULTURAL-SOCIO-ECONOMIC REALITY

"EACH GENERATION HAS ITS OWN TRUTH" - Loren Eisley

Suggested Research

1. Background - total environmental screen (matrix, game, context)
2. Historical research - data on the period - political-social-artistic
3. Historical imagination - based on what people, events
4. Cultural and national framework - what are the ethnic, regional pressures people inherit?
5. Period of the work
6. Geographic area(s), locale and characteristics

Classification

1. Type-tragedy, comedy, agit-prop., fantasy, melodrama, etc.
2. Limits of reality - artistically, objectively, subjectively
    a. character and his forms of expression
    b. setting
    c. relationships
    d. role-playing
    e. author's license
3. Theories of reality (ex. Platonic as depicted in Allegory of CAVE, Promethean, Existential as in Sartre, Camus, etc.)
4. Combinations of above?

Delineations of Form

1. Concept
2. Theme
3. Plot
4. Style (satire, romance, allegory)
5. Language

Character

1. Who am I?

   Objectively (age, sex, circumstances of birth, appearance, pivotal experiences, influences, weaknesses, strengths, education, family, friends, hobbies, interests, religion, etc.)

   Subjectively (how do I feel about this objective data, how do others react and feel about this, how do I feel that they feel and how does this influence my action)

2. Do I have a sense of identity?
   a. Alienation? self, social, familial, national, in-group
   b. How do I establish/search for identity in an organized society, (i.e. Catcher in the Rye, or in a disorganized cosiety Lord of the Flies, Anthem)
   c. The Generation Gap: philosophic, chronological

BEGINNING BIBLIOGRAPHY OF EDUCATIONAL CRITICISM AND COMMENT

Anderson, Robert H	Teaching in a World of Change
Ashton-Warner, Sylvia	Teacher
Bruner, Jerome	Process of Education
Coles, Robert	Children of Crisis
Conant, J. B.	The Education of American Teachers
Dewey, John	Democracy and Education
Dewey, John	Experience and Education
Dewey, John	Philosophy of Education
Fader, Daniel	Hooked on Books
Flesch, Rudolph	Why Johnny Can't Read
Gardiner, John	Excellence: Can We be Equal and Excellent Too
Goodman, Paul	Compulsory Mis-Education
Goodman, Paul	Growing Up Absurd
Hentoff, Nat	Our Children Are Dying
Holt, John	How Children Fail
Holt, John	How Children Learn
Holt, John	The Underachieving School
Holt, John	What Do we Do Monday
Kohl, Herbert	The Open Classroom
Kohl, Herbert	36 Children
Kozol, J.	Death at an Early Age
Leonard, George	Education and Ecstasy
Neill, A. S.	Summerhill
Newman, John H.	The Idea of a University
Silberman	Crisis in the Classroom
Hart, H. H.	Summerhill: For and Against

In addition to the books listed above, there are a great many articles constantly appearing in magazines and newspapers. You are expected to read in periodicals as well as in books.

LITERARY ANALYSIS

All writing has certain common elements: style, theme, social values, and the author's point of view. In addition, fiction has other common elements: plot setting, characters, and the author's viewpoint. To appreciate fully any piece of writing, it is essential to be aware of the elements and to consider the author's use and manipulation of them.

Examine the literature you are now reading in order to discuss the various elements of the piece.

I. Style
  A. Diction (general vocabulary, slang, esoteric words, profanity)
    1. Statement
    2. Examples
  B. Use of dialog
    1. Characterization
      a. Statement
      b. Examples
    2. To move the plot
      a. Statement
      b. Examples
    3. To state theme
      a. Statement
      b. Examples
  C. Sentence structure
    1. Statement
    2. Examples
  D. Author's viewpoint (1st person, 3rd person, 3rd person omniscient)
    1. Statement
    2. Examples

E. Movement of Language (slow, fast, heavy, light, colloquial, scholarly, etc.)

1. Statement
2. Examples

II. Theme

A. Author's statement

B. How accomplished (through characters, plot, setting, style, some combination)

III. Setting

A. Where

B. When

C. Consistency with created reality

1. Historical
2. Fantasy
3. Fantasy-historical

D. Consistency with theme

IV. Characterization

A. Method

1. Direct or indirect
2. Examples

B. Consistency with created reality of piece

C. Consistency with theme

V. Social Values

A. Reflection of the society from which it comes

1. Larger society, sub culture
2. Examples

B. Relationship to theme

VI. Author's method (satire, parody, straight narrative, etc.)

A. Purpose

B. Is purpose accomplished? How? Why?

Your personal reaction to the book: How did you react? Why?

Your 'objective', critical judgment of the book - with reasons.

FOR STYLE ANALYSIS

Her aunts, too, having been great flirts and conquettes in their younger days, were admirably calculated to be vigilant guardians and strict censors of the conduct of their niece; for there is no duenna so rigidly prudent, and inexorably decorous, as a superannuated coquette. She was rarely suffered out of their sight; never went beyond the domains of the castle, unless well attended, or, rather well watched; had continual lectures read to her about strict decorum and implicit obedience; and, as to the men -- pah! -- she was taught to hold them at such a distance, and in such absolute distrust, that, unless properly authorized, she would not have cast a glance upon the handsomest cavalier in the world -- no, not if he were even dying at her feet.

from "The Spectre Bridegroom"
by Washington Irving

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was -- but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me -- upon the mere house, and the simple landscape features of the domain -- upon the bleak walls -- upon the vacant eye-like windows -- upon a few rank sedges -- and upon a few white trunks of decayed trees -- with an utter depression of soul which I can compare to no earthly sensation more properly than do the after-dream of the reveller upon opium -- the bitter lapse into every day life -- the hideous dropping off of the veil. There was a iciness, a sinking, a sickening of the heart -- an unredeemed dreariness of thought, which no goading of the imagination could torture into aught of the sublime. What was it -- I paused to think -- what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all in soluble; nor could I grapple with the shadow fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond a doubt, there *are* combinations of very simple natural objects which have the power of thus affecting us, still the analysis of this power lies among considerations beyond our depth. . .

from "Fall of the House of Usher"
by Edgar Allen Poe

It was market-day, and over all the roads around Goderville the peasants and their wives were coming towards the town. The men walked easily, lurching the whole body forward at every step. Their long legs were twisted and deformed by the slow, painful labors of the country: -- by bending over to plough, which is what also makes their left shoulders too high and their figures crooked; and by reaping corn, which obliges them for steadiness' sake to spread their knees too wide. Their starched blue blouses, shining as though varnished, ornamented at collar and cuffs with little patterns of white stitch-work, and blown up big around their bony bodies, seemed exactly like balloons about to soar, but putting forth a head, two arms, and two feet.

Some of these fellows dragged a cow or a calf at the end of a rope. And just behind the animal, beating it over the back with a lear-covered branch to hasten its pace, went their wives, carrying large baskets from which came forth the heads of chickens or the heads of ducks. These women walked with steps far shorter and quicker than the men; their figures, withered and upright, were adorned with scanty little shawls pinned over their flat bosoms, and they enveloped their heads each in white cloth, close fastened round the hair and surmounted by a cap.

from "The Piece of String"
by Guy de Maupassant

I will lift up mine eyes into the hills, from whence cometh my help. My help cometh from the Lord, which made heaven and earth. He will not suffer thy foot to be moved: he that keepeth thee will not slumber.

from "The Bible" (King James) Psalm 121

I got another barber that comes over from Carterville and helps me out Saturdays, but the rest of the time I can get along all right alone. You can see for yourself that this ain't no New York City and besides that, the most of the boys works all day and don't have no leisure to drop in here and get themselves prettied up.

You're a newcomer, ain't you? I thought I hadn't seen you round before. I hope you like it good enough to stay. As I say, we ain't no New York City or Chicago, but we have pretty good times. Not as good, though, since Jim Kendall got killed. When he was alive, him and Hod Meyers used to keep this town in an uproar, I bet they was more laughin' done here than any town its size in America.

Jim was comical, and Hod was pretty near a match for him. Since Jim's gone, Hod tries to hold his end up just the same as ever, but it's tough goin' when you ain't got nobody to kind of work with.

from "Haircut"
by Ring Lardner

If I lift up my eyes to the hills,
where shall I find help?
Help comes only from the Lord,
maker of heaven and earth.
How could he let your foot stumble?
How could he, your guardian, sleep?

from "The Bible" (New English) Psalm 121

The old man went out the door and the boy came after him. He was sleepy and the old man put his arm across his shoulders and said, "I am sorry."

"Que va," the boy said. "It is what a man must do."

They walked down the road to the old man's shack and all along the road, in the dark, barefoot men were moving, carrying the masts of their boats.

When they reached the old man's shack the boy took the rolls of line in the basket and the harpoon and gaff and the old old man carried the mast with the furled sail on his shoulder.

"Do you want coffee?" the boy asked.

"We'll put the gear in the boat and then get some."

They had coffee from condensed milk cans at an early morning place that served fishermen.

"How did you sleep old man?" the boy asked. He was waking up now although it was still hard for him to leave his sleep.

from The Old Man and the Sea
by Ernest Hemingway

LEVEL 40
THE NOVEL

Objectives and Philosophy:

Henry James describes the novel as "The most independent, the most elastic, and the most prodigious of literary forms." It is presicely these characteristics which can make the study of the novel exciting and enriching for each student if he can be guided to be aware of and challenged by the opportunity to discover for himself the universal and personal significance of a variety of novels and novelists. The student should be made aware that the novel, as fiction, provides a chance for him to sit back and look at life objectively. The study of a variety of novels and novelists which are relevant to a student's own world can help the student to become a stable individual who is equipped with critical judgment, the ability to formulate personal values, and the compassion and understanding he needs to face the complexities of life. As the needs, interests, and problems of the class are determined, novels can be selected which provide not only a temporary escape from living, but also an escape into imaginative worlds where the student finds his own life enhanced and vitalized by the company of created characters and events, and of the particular minds controlling them. These realizations stimulate, instead of lulling, an individual's own faculties by making him more alive. This deliberate escape into life, removed from the personal and immediate complexities of his own world, should allow each student the mental freedom to see, judge, and face the realities of (and relationships between) himself, society, and mankind.

In guiding the student to a fuller appreciation of the novel as a creative whole, the literary tools which are necessary to the student's deeper understanding of the novelist's message are studied. Emphasis is placed on the unified development of basic literary element: plot, theme, character, point of view, setting, tone, literary devices, as well as each author's individual style. Maximum emphasis is placed, however, on what the individual author is saying, why he may have been lead to formulate his idea, and how his ideas affect the philosophy of the individual reader. The student is encouraged to see the author as first an individual existing in, and influenced by, a particular time -- "a man who", writes Arnold Bennett, "having seen life, and being so excited by it that he absolutely must transmit his vision to others, chooses narrative fiction as the liveliest vehicle for the relief of his feelings." The novel expresses directly the actions and passions of authors and characters whom the student comes to know as fellow human beings and with whom he may identify himself; it usually tells of moral and emotional crises, of incidents and situations within the observation and experience of all. The novel, as life, deals with the standards men live by, and all the problems of conduct which beset every individual each day. Discussions and evaluations of such problems are as crucial to a successful study of the novel as they are to the successful living of life. Based on his own knowledge and experience, as well as fundamental literary criticism (biographical, sociological, historical, and psychological) the student is encouraged to scrutinize the novelist's ideas and to assimilate or reject them as he sees fit.

METHOD OF INSTRUCTION:

One valuable method of helping students develop a comprehensive appreciation of the novel is to work toward the cumulative understanding produced by studying novels in a sequence, such as a thematic or historic approach. Each novel should be studied as an individual creation and then considered from the point of view of its relation to the sequence or process. Each teacher must devise his own method, however, varying it according to circumstances such as interest and ability levels, the length of the course, and availability of novels. The following plan of study simply suggests methods and concepts which have worked successfully; they are not meant to restrict the planning of the individual teacher, but rather they are meant to evoke creativity:

The first few days of the course may be spent in discussing the student's feelings and ideas concerning fictional literature, its purpose and potentials (as discussed previously). At this time two or three class periods spent on discussion of the objectives and philosophy of the course as well as the history and development of the novel is conducive to forming the students' expectations and sense of direction. The teacher may also wish to ask for suggestions as to which novels, novelists, or literary periods the students would like to study. It can be most helpful also to solicit honest reasons why the student took the course, what he hopes to achieve, and the nature of his reading habits and his reading background.

With this knowledge, the teacher and the class then can decide with which novel to begin and what insights concerning ethical and esthetic values the novel should be able to communicate. During the second week it is usually helpful to spend several class periods introducing the basic character of the specific novelist, his style, his era and other pertinent background information. One or two class periods also may be allotted as reading days, to allow the student to "get into" the novel. Class procedure may be handled in several ways, and should be determined by the needs of the class itself. It is often effective, however, for the class as a whole to study one novel together with certain periods devoted to small group discussions. In group work, however, it is particularly important that students be given study guides or questions which will direct the discussion of the novel. When the first novel has been thoroughly discussed, a critical essay often proves a more beneficial culminating experience than a test.

Having explored one novel and various types of literary criticism as a group, it is often valuable to devote the following several weeks to independent work during which students may choose an individual novel or novelist of interest. This time should be spent in thorough critical research leading to the preparation of another critical essay which utilizes previously acquired techniques of literary criticism. During these weeks it is beneficial to meet in the library where students may read, ask the librarian for help with critical material, compile critical information, and discuss material and topics with the teacher and other class members who may be reading the same novel or novelist.

Following this intense exposure to the various types of literary criticism, students are often eager to center their study of subsequent novels around a particular novelist. Novelists most often suggested are Steinbeck, Hemingway, Faulkner, Hesse, Fitzgerald, and often Dostoyevski. Students are often very interested, for example, in a biographical approach to Hemingway's novels or the social significance of Steinbeck. Myth criticism revolving around the "Southern Myth" in Faulkner also provides exciting discussions and diverse and interesting reactions in student.

It is recommended that a term paper be required of each student. The student should do an in-depth study of a novelist or of a recurrent theme. The student's choice of topics should be carefully discussed with the teacher, however, to insure that he is working at his own level of capability and also that he has not chosen a novelist who is so contemporary that little, if any, critical information is available. A list of suggested novels, novelists, and themes may be furnished the student to guide him in his selection, as well as a guide setting forth the requirements of the research paper. One very beneficial activity has proven to be oral discussions of term papers. Students present their specific topics and briefly discuss major findings; as a result the fruits of his labors are shared with everyone and often stimulate the interest of other students in his novelist or area of research.

Further variation of class activities might include discussions with guest lecturers, listening to recordings or viewing related television programs of films which portray the character of various literary periods, and visits to local areas of literary, social, or historic significance to the novel or period studied -- such as the Mark Twain house or the Wadsworth Atheneum.

The dittoes attached are samples of those given to the students throughout the course:

1. Student guide to first three novels (sample)
2. List of most often suggested college reading
3. History and development of the novel
4. Suggested project topics and authors

Materials:

The Theory of Literature (Welleck and Warren)

The Craft of Fiction (Percy Lubbock)

Fables of Identity (Northrop Frye)

Modern American Criticism (Walter Sutton)

Teaching the Novel (Ryan)

Changing Years of American Literature English Journal (NCTE)

The Modern Critical Spectrum (Goldberg)

"A deliberate escape into the unreal enables the freedom to see and/or to face the reality of self, society, mankind."

The novel itself is unreal (fiction) and, therefore, allows objectivity and the freedom to manipulate the characters and situations in order to create character types, individuals, and situations which are merely symbols of the same characters and situations in our own society. Truth then can be stripped bare of the complexities and subjectiveness and presented simply as UNIVERSAL TRUTH. In this context, consider each author's use of: futuristic societies, fantasy and mythological societies, dreams, insanity, drunkenness, drugs, as well as religious, professional, race or class fanaticism. In this course we will consider, "What is the UNIVERSAL TRUTH presented in:

BRAVE NEW WORLD:
and
1984

Fictional worlds which have been allowed to develop as a result of the weaknesses of each man: his lack of insight and contentment with material stability and the unrealistic, artificial stabilities provided by the government. Both books make these weaknesses more visable and understandable by taking them out of our world and putting them in a fictional world: The author hopes that through this manipulation of plot he can manipulate us. He projects a future so real and terrifying that our fear insures our involvement -- false security dies and the author has taken the first step in preventing the fulfillment of his prophes.

Fictional worlds whose non-reality clearly and objectively point out the weakness of our own society and ourselves -- Universal weakness.

ANIMAL FARM:

and

LORD OF THE FLIES

Fictional worlds which clearly isolate basic character traits (universal). Each book allows a clear view of:

1) each individual's strengths and weaknesses; and

2) the strengths and weaknesses of the "common man", his humanity and his false security and lack of insight in self and society;

3) Also isolate society so that the universal conflicts of society are apparent (order vs. destruction): points out the importance of history/experience which can, if understood, eliminate the vicious circle of universal weakness and failure.

THE CATCHER IN THE RYE

FRANNY AND ZOOEY

A SEPARATE PEACE

GO TELL IT ON THE MOUNTAIN

CRIME AND PUNISHMENT:

GREAT GATSBY

SOMETHING WICKED THIS WAY COMES

RED BADGE OF COURAGE

INTRUDER IN THE DUST

Based on the above study of society and mankind in society, we will attempt a study of an individual in society. Consider:

Each individual's knowledge of:

(1) self; (2) society and his relationship with society and others in society; (3) personal and universal truths: Religious, Philosophical, Psychological.

Individual and Society: What truths of the (1) individual and (2) society does your study reveal:

CATCHER IN THE RYE	
FRANNY AND ZOOEY:	The adolescent and society
SEPARATE PEACE	
GO TELL IT ON THE MOUNTAIN:	NEGRO and society
CRIME AND PUNISHMENT:	Russian and society
GREAT GATSBY:	American and society

Following this analysis we will study the following and/or those novels or novelists requested by the class:

THREE MAJOR AMERICAN AUTHORS:

John Steinbeck (1902)	Grapes of Wrath
Herman Melville (1819-1891)	Moby Dick or Billy Budd
Ernest Hemingway (1899-1961)	The Old Man and the Sea or For Whom the Bell Tolls or The Sun also Rises

Many schools and colleges make available to their students a selected list of books recommended or required for the college bound. The books included here represent those titles that most frequently appear on many of these lists. Several of these lists were, in fact, substantial surveys made by such groups, The Wisconsin Council of Teachers of English, The Adult Services Division of the New York Library Association, the New England Association of Teachers of English.

FICTION AND POETRY:

Agee, James: A Death in the Family
Anderson, Sherwood: Winesburg, Ohio
Austen, Jame: Pride and Prejudice
Baldwin, James: Go Tell it on the Mountain
Balzac, Honore de: Pere Goriot
Bronte, Charlotte: Jane Eyre
Bronte, Emily: Wuthering Heights
Buck, Pearl: The Good Earth
Bunyan, John: The Pilgrim's Progress
Camus, Albert: The Stranger
Carroll, Lewis: Alice in Wonderland
Cather, Willa: Death Comes for the Arch Bishop, My Antonia
Cervantes, Miguel: Don Quixote
Clemens, Samuel: The Adventures of Huckleberry Finn, The Adventures of Tom Sawyer, A Connecticut Yankee in King Arthur's Court, Life on the Mississipoi
Conrad, Joseph: Heart of Darkness, Lord Jim
Cooper, James: Last of the Mohicans
Crane, Stephen: The Red Badge of Courage
Defoe, Daniel: Robinson Crusoe
Dickens, Charles: David Cooperfield, Great Expectations, Oliver Twist, A Tale of Two Cities
Dostoievski, Fyodor: Crime and Punishment, Brothers Karamazov
Dreiser, Theodore: An American Tragedy
Dumas, Alexandre: The Count of Monte Cristo, The Three Musketeers
Eliot, George: Mill on the Floss
Faulkner, William: Intruder in the Dust, The Sound and the Fury
Fielding, Henry: Tom Jones
Fitzgerald, F. Scott: The Great Gatsby
Flaubert, Gustave: Madame Bovary
Forster, E. M.: A Passage to India
Frost, Robert: Poems
Hardy, Thomas: The Mayor of Sacterbridge, Tess of the D'Urbervilles
Hawthorne, Nathaniel: The Scarlet Letter
Hemingway, E.: A Farewell to Arms, For Whom the Bell Tolls, The Old Man and the Sea, The Sun Also Rises

Homer; Iliad, Odyssey

Hudson, W. H.: Green Mansions

Hugo, Victor: The Hunchback of Notre Dame, Les Miserables

Huxley, Aldous: Brave New World

James, Henry: Turn of the Screw

Koestler, A.: Darkness at Noon

Lawrence, D. H.: Sons and Lovers

Lederer, W. J.: The Ugly American

Lee, Harper: To Kill a Mockingbird

Lewis, S.: Arrowsmith, Babbitt, Main Street

London, Jack: The Call of the Wild

Malory, T.: LeMorte d'Arthur

Maugham, S.: Of Human Bondage

Milville, Herman: Moby Dick

Nordhoff, C.: Mutiny on the Bounty

Orwell, George: Animal Farm, 1984

Paton, Alan: Cry, The Beloved Country

Rawlings, M.: The Yearling

Remarque, E.: All Quiet on the Western Front

Roberts, K.: Northwest Passage

Rolvaag, O. E.: Giants of Earth

Saint-Exupery: Wind, Sand, Stars

Salinger, J.: Catcher in the Rye

Scott, Walter: Ivanhoe

Sienkiewica, H.: Quo Vadis

Steinbeck, John: The Grapes of Wrath, Of Mice and Men

Stevenson, R. L.: Kidnapped, Treasure Island

Stowe, H. B.: Uncle Tom's Cabin

Thackeray, W. M.: Vanity Fair

Turgeney, I.: Fathers and Sons

Voltaire: Candide

Warren, R. P.: All the King's Men

Wharton, Edith: Ethan Frome

Wolfe, Thomas: Look Homeward Angel
You Can't go Home Again

Wouk, Herman: The Caine Mutiny

SUGGESTED READINGS:

One Flew Over the Cuckoo's Nest	Kesey
The Grapes of Wrath	Steinbeck
A Separate Peace	Knowles
I Never Promised You a Rose Garden	Green
The Lord of the Rings (trilogy)	Tolkein
Johnny Tremaine	Forbes
Cannery Row	Steinbeck
Green Mansions	Hudson
A Death in the Family	Agee
Winter Wheat	Walker
Giants in the Earth	Rolvaag
The Once and Future King	White
The Rainbow	Lawrence
Lord Jim	Conrad
The Invisible Man	Ellison
In Dubious Battle	Steinbeck
Metamorphosis (Novella)	Kafka
Damian	Hesse
Sidartha	Hesse
The Trial	Kafka
Catch 22	Heller
The Lord of the Flies	Golding
The Armis of the Night	Mailer
Five Smooth Stones	Fairbairne
The Alexandria Quartet	Durrell
Exodus	Uris
To the Lighthouse	Wolfe

The Fires of Spring	Warren
The Source	Mitchener
The Stranger	Camus
The Last Temptation of Christ	Kazantsakis
The Turn of the Screw	James
Crime and Punishment	Dostoyevski
Tom Jones	Fielding
They Shoot Horses, Don't They	Fielding
The sound and the Fury	Faulkner
The Crying of Lot 49	Pynchon
World Enough and Time	Warren
Death in Venice (Novella)	Mann
The Brothers Karamazov	Dostoyevski
Light in August	Faulkner
The Plague	Camus
Moby Dick	Melville
The Red Badge of Courage	Crane
The Scarlet Letter	Hawthorne
Tender is the Night	Fitzgerald
Sons and Lovers	Lawrence
In Our Time	Hemingway
A Farewell to Arms	Hemingway
All the Kings Men	Warren
All Quiet on the Western Front	Remarque
Arrowsmith	Lewis
Babbitt	Lewis
Kristin Lavransdatter	Undset
War and Peace	Tolstoy
Pride and Prejudice	Austen

Wuthering Heights	Bronte
Jane Eyre	Bronte
Grest Expectations	Dickens
Les Miserables	Hugo
Jean Christophe	Romain
Middlemarch	Eliot
Jude the Obscure	Hardy
Huckleberry Finn	Twain
The House of Seven Gables	Hawthorne
David Copperfield	Dickens
The Major of Castorbridge	Hardy
Tess of the d'Urbervilles	Hardy
Adam Bede	Eliot
The Fixer	Malamud
Mila 18	Uris
Vanity Fair	Thackery
Gulliver's Travels	Swift
A High Wind in Jamaica	Hughes
Moll Flanders	Fielding
Jenny Gerhart	Dreiser
An American Tragedy	Dreiser
Sister Carrie	Dreiser
The Power and the Glory	Greene
The World is Not Enough	Oldenburg
The Golden Warrior	Shiels
John Brown's Body	Benet
The Heart is a Lonely Hunter	McCullers
Dr. Jekyll and Mr. Hyde	Stevenson
The Man With the Golden Arm	Algren
Thomas	Mydans

CLASS LIST OF NOVELS READ DEPICTING YOUTH IN AN ORGANIZED SOCIETY

Lord of the Flies
Electric Kool-Aid Acid Test
Huckleberry Finn
Tom Sawyer
Light in the Forest
To Kill a Mockingbird
Oliver Twist
David Copperfield
5 Smooth Stones
Diary of Anne Frank
I Never Promised you a Rose Garden
Member of the Wedding
Catcher in the Rye
Franny and Zooey
Red Badge of Courage
Ethan Frome
Separate Peace
Raise High the Roof Beams Carpenters

Romeo and Juliet base for West Side Story
The Red Pony
Tom Jones
Look Homeward Angel
Lolita
Strawberry Statement
Blackboard Jungle

Death at an Early Age
Boys in the Band
East of Eden
Brave New World
Fountainhead
Arrowsmith
Anthem
The Outsiders
Education of the Barricades
Demian

ADD ANY ADDITIONAL READING HERE:

REFLECTIONS OF REALITIES FRAGMENTED IN A COLLEGE

I. Types of Reality

A. Romantic

IDEAL BASE

1. search for better world
2. young love
3. escape to past
4. pastoral/rural idyll
5. beauty -- person/place
6. challange to fulfillment
7. hold the ideal
8. "Me vs World"
9. Freedom -- "Eternal spirit of the chainless mind, highest in dungeons, Liberty Thou Art--" (Byron)
10. Discovery
11. Dignity of individual
12. Personal point of view
13. Individual vs 'herd'

B. Anti-romantic

1. control on above areas

C. Concepts of Creation

1. birth
2. death
3. sex
4. age

cycles and singly

D. Hard-Core Realities

1. color
2. power

   3. money
   4. anti-idealistic, "shattering of iron"
   5. drugs (potions)
   6. evil basic to man
   7. war
   8. "daily grind" - tread mill
   9. they - the gap, society

D. Contemporary

   1. romantic
   2. "your own thing" - what constitutes reality to you

E. Symbols

SHANE

Conflict:

1. How does the author suggest the contradictory aspects of Shane's character? Pick out phrases and sentences which convey the impression of mystery concerning him.

2. How does Shane prove he has won his personal battle?

3. How does the author suggest the potential of an emotional triangle while at the same time showing that Shane primary interest is in the family as a whole?

4. How does the author in the final chapters sustain the contradictory elements Bob has felt in Shane from the beginning?

5. Select the passages which reveal most clearly what has happened to Shane in the past.

THE HISTORY AND DEVELOPMENT OF THE NOVEL

Definition of the term "NOVEL": In its broadest sense, any extended fictional prose narrative in which the representation of character occurs either in a static condition or in the process of development as a result of events or actions (plot) which reveal a central theme or purpose.

The term "NOVEL" is translated from the Italian work "novella" -- a short, compact, broadly realistic tale popular in the medieval period. The best example of the novella is the Decameron written by Giovanni: Boccaccio, an Italian Romantic poet who was an important source of influence on Chaucer and many Renaissance authors.

All novels are representations in fictional narrative of life or experience. Basically, the subject matter of the novel defies cataloging, however, because it may range from the puckish recollections of Tristram Shandy to the complex and seemingly total actuality of War and Peace.

There are many different forms that the novel itself may take:

1. Novels of Character -- Old Man and the Sea

2. Picaresque novels -- series of incidents (plots) strung together as in 18th century with Defoe's Moll Flanders or Fielding's Tom Jones.

3. Tragedy -- a tightly developed drama which related important, causally related series of events in the life of a significant person with such events ending in unhappy catastrophe -- Greek and Shakespearean tragedy. Classical tragedy and romantic tragedy both emphasize the significance of a choice made by the protagonist as a result of his "flaw". . .

4. Naturalism -- presenting the details of life with scientific detachment.

5. Stream-of-consciousness novel -- attempt to reproduce the unconscious flow of emotions and thoughts.

Development of the Novel

First verbal study ever told -- Greek Epics -- Bible

Prior to 6 or 7 A.D. all literary forms in verse -- easy to remember.

From 476 A.D. (Fall of Roman Empire) to the seventh or eighth century, no literature other than religious and political writings.

Earliest English novel form, Beowulf: Primitive novel, 750 A.D.

750 - 15th century -- folk legends or Romances produced in Western Europe: Medieval Romances of Aristocracy.

England - Beowulf, 750 A.D.

Spain - El Cid, 13-14th century

France - The Song of Roland, 800-820

German - The Ring of the Niebelungen

English - Le Morte d' Arthur

Growth of Peasant Literature

France - The fabliaux --Numerous tale popular in medieval villages: usually satisfy the aristocratic borrowed the fabliaux idea and developed in

Italy - The Decameron by Giovanni Boccaccio

England- In middle English period the fabliaux form also present in Chaucer's Canterbury Tales. Chaucer's Canterbury Tales (Eng.) Boccaccio's Decameron (Italian) and Cervantes Don Quixote (Spain) are all landmarks in literary development and works from most other literature evolved . . . BIRTH OF PROSE.

Major Prose Works

16th and 17th century: Spain -- Don Quixote - very popular

France - Princess of Cleves - emphasis on character change

England - Pilgrim's Progress - by John Bunyan was an English prose allegory of the Christian way to salvation. Pilgrim's Progress was very popular in the New World and many children learned to read with only this book and the Bible. Extended narrative.

18th century: England -- Jonathan Swift, English satirist, political pamphleteer and clergy man wrote perhaps the most notable pieces of the 18th century fiction -- Gulliver's Travels with Daniel DeFoe's Moll Flander's added verisimilitude to plots of adventure.

These loose narrative prose with the semblance of truth form the roots of the mature novel form.

THE NOVEL MATURES

With narrative qualities already rooted in various types of English and European writing, the ground was fertile for the first English book which practically all critics and historians are willing to call a realized "novel".

1740 Pamela: Virtue Rewarded by Samual Richardson -- Popularity of novel groups Pamela, Clarissa, Harlowe, and Sir Charles Grandison: Ethics of the day.

1742, Henry Fielding Starts satire of Pamela -- Joseph Andrews

1749, Fielding's Tom Jones, important for its development of plot and its realistic interpretation of English life.

DeFoe, Richardson, Fielding, Smollett -- Stand at source of English novels

1767, Lawrence Sterne wrote Tristiam Shandy, first psychological stream of conscious novel.

1764-1800 Development of the Gothic Novel and the Mystery form.

Horace Walpole, Castle of Otranto

Oliver Goldsmith, Vicar of Wakefield

Ann Radcliffe's Mysteries of Udolpho

Mary Shelley's Frankenstein (1814) (written on a bet with Byron)

The nineteenth century saw the flowering of the English Novel, during this time the novel comes of age and many different novel forms develop.

Novels of Manners, Jame Austen -- portraying a middle-class society

Historical Novel, Sir Walter Scott

Victorian Novels, Dickens, Thackeray, Trollope -- created vast fictional worlds loaded with social types and actions and arranged in complete and melodramatic plots. Also period of the great Social Novels (Dickens)

Naturalistic Novels, Thomas Hardy and George Elliot

In France a whole novel development paralleled English: Dumas, Hugo, Balzac, Zola, Jules Verne (Famous science fiction), and H. G. Wells.

Twentieth Century

Novel development marked by deeper and deeper probes into the human mind: Stream-of-Consciousness Novels: Virginia Woolf, Dorothy Richardson, and James Joyce.

The Novel in America

1500 - Charles Brockden Brown, First important American novelist

1620 - James Fenimore Cooper, The Leatherstocking Series (inc. Deerslayer, Pathfinder)

1350 - American Novel had come into full power

Nathaniel Hawthorne wrote Scarlet Letter (1850) - concern for Puritan Conscience

Herman Melville produced Moby Dick (1851) - concern for individual

Mark Twain wrote the Adventures of Huckleberry Finn - first major humorist

Realism dominated the American novel during the last half of the 19th century William Dean Howells articulated theory and used in his work. Henry James used Howells' theory as basis of highly self-conscious work. James also an important social novelist, critical of American society.

Naturalism gained control in the early years of the twentieth century as exemplified in the works of Morris and Dreiser.

American Realistic Novels highly influenced by the French symbolists and realists emerged after the first world war and had highly naturalistic overtones. (not to be confused with the Romantic novel of 19th century) Important among these novelists were Ernest Hemingway and William Faulkner.

Special forms of the novel, classified by subject matter: (Thrall & Hibbard)

- Detective Novel
- Psychological Novel
- Sociological Novel
- Sentimental Novel
- Propoganda Novel
- Historical Novel
- Novel of Manners
- Novel of Character
- Regional Novel
- Picaresque Novel
- Gothic Novel
- Problem Novel
- Epistolary Novel
- Novel of Incident
- Stream-of-Consciousness Novel

Principal modes reflect the modes of the author's age: such modes are the products of style, literary convention, and the author's attitude toward life:

In general the mode of a novel can defined as: Realism, Romanticism, Impressionism, Expressionism, Naturalism

Russian Novelist grew to great heights during this period also, particularly Leo Tolstoy and Dostoievski

The 20th century might rightly be called the "Century of the Novel", great names include: Dreiser, Lewis, Hemingway, Steinbeck, Baldwin, Wright, Mailer, Jones, Joyce, Roth, Heller . . . and many others to numerous to name.

Suggested topics for Independent Study projects:

1. Black Literature: Uncle Tom's Cabin: Stowe, Autobiography of Malcolm X, American Negro Short Stories: Ed. John H. Clarke, Black Boy: Wright, Raisin in the Sun: Hansberry, Why We Can't Wait: Martin Luther King, Jr., Poems by Phillis Weatley /First Black Poetress/, Poetry of Paul Laurence Dungar and James Weldom, Johnson describes the Post-Civil War Black Man, Black and Conservative (Arlington House, 1966) by George S. Schuvler.

Goethe once wrote: "Treat people as if they were what they ought to be and you help them to become what they are capable of being . . ."

Based on the above, do you agree or disagree with this statement?

Other Negro novels include: Frank Yerby's The Roses of Harrow, Arna Bontemps' Black Thunder, Biographies or autobiographies include: The Story of George Washington Carver, Bontemps and Frederick Douglass: Slave-Fighter, Freeman, and The Mind and Heart of Frederick Douglass: Excerpts from Speeches of the Great Orator, Blanch Ferguson's Countee Cullen and the Negro Renaissance, Shirley Grahams Jean Baptiste Pointe de Sable, Founder of Chicago, James Weldon Johnson's Along the Way, Schuyler's Black and Conservative, Booker T. Washington's Up from Slavery, Howard Taubman's Biography of Marian Anderson, My Lord What a Morning.

Negro Poetry for possible consideration includes: Langston Hughes, see "Dream Variations", Paul Lawrence Dunbar, see "Ships that Pass in the Night", or "The Right to Die", Claude McKay, "If We Must Die", Countee Cullen, "From the Dark Tower", William Stanley Braithwaite, "Oh, I Have Acked", Arna Bontemps, "My Heart Know Its Winter", Jean Toomer, "Song of the Son", and Paul Laurence Dunbar, "Sympathy".

Possible topics for consideration: Do whites share a "Collective Quiet" for the incidence of bigotry in society, and, concomitantly, does the Negro resort to violence in protest of that bigotry?

Do most Negroes wish to be symbolically separated from the white race through use of the term "Black" or is "Black" a label that denies to the Negro the salvation of universal human understanding?

2. A stury of the Romantic Novel: Its characteristics, values, historical development as seen in the writings of Bronte, Austin, Scott.

   You may wish to concentrate on the Baptism Romantics above or on the Romantic Period in American Literature, 1830-1865 which includes the writings of Bryant, Irving, and Cooper, with new novelists emerging such as Hawthorne, Simms, Melville, Mrs. Stowe, poets include Thoreau, Whittler, Longfellow, Lowell and Whitman, Essayists: Emerson, Holmes, Poe, Lowell, Simms.

3. A Study of Existentialism: A term applied most often in literature to a group of attitudes current in philosophical, religious, and artistic thought during and after World War II, which emphasizes existence rather than essence and sees the inadequacy of the human reason to explain the enigma of the universe as the basic philosophical question. In its modern expression the term is usually considered to have its beginning in the writings of the 19th century Danish theologian Soren Kierkegaard. Also important in its formulation are German philosophers Martin Heidegger, French novelist-philosopher Jean Paul Sartre, existentialism has found art and literature to be unusually effective methods of expression, as in Hemingway and the plays and novels of Sartre. Christian existential thought is represented by men like Karl Jaspers. Jacques Maritain, Nicholas Berdvaev, Martin Buber, and Paul Tillich.

4. A study of the novelette or novella: representative 20th century? themes?

Study of the use of central symbols (1-5 especially):

See:
1) Hemingway -- THE OLD MAN AND THE SEA
2) James Jones -- THE PISTOL
3) William Barrett -- LILIES OF THE FIELD
4) Steinbeck -- THE PEARL
5) Styron -- THE LONG MARCH
6) Melville -- BILLY BUDD
7) Stevenson -- DR. JEKYLL AND MR. HYDE
8) James -- THE TURN OF THE SCREW
9) Conrad -- HEART OF DARKNESS
10) Porter -- NOON WINE

THEME CORES:

Search for Identity: To Become a Man

Lee: To Kill a Mockingbird
Bradbury: Something Wicked This Way Comes
Baldwin: Go Tell It On The Mountain
McCullers: The Member of the Wedding
Rawlings: The Yearling
Roth: Call It Sleep
Twain: Huckleberry Finn
Salinger: The Catcher in the Rye, Franny and Zooey
Knowles: A Separate Peace
Fast: April Morning

Man v.s. Society/Self: To Remain a Man

Bronte: Jane Eyre
Clarke: The Ox-Bow Incident
Fairbairne: Five Smooth Stones
Fitzgerald: The Great Gatsby
Hardy: The Return of the Native
Hawthorne: The Scarlet Letter
Lewis: Main Street
Schaefer: Shane

Steinbeck: The Pearl, The Grapes of Wrath
St. Exupery: Night Flight
Hess: Demian, The Prodigy, Der Steppenwolf
Dickens: All of his Novels
Koestler: Darkness at Noon
Dostoyevsky: Crime and Punishment
Camus: The Stranger
Kafka: The Trail
Patterman: Doctor Zhivago
Orwell: 1584, Animal Farm
Huxley: Brave New World
Rand: The Fountainhead
Cary: There Horse's Mouth
Shakspeare: Romeo and Juliet
Thulman: West Side Story

Men and the Reality of War: To Fight Other Men

Fast: April Morning
Crane: Red Badge of Courage
Hemingway: The Sun also Rises, A Farewell to Arms, For Whom the Bell Tolls
Steinbeck: The Moon is Down
Remarque: All Quiet on the Western Front
Boulle: The Bridge over the River Kwai
Shute: On the Beach
Macinnes: Assignment in Brittany

To be Of Man: Universality of Man: Universal Good and Evil

Dickens: Great Expectations
Faulkner: Intruder in the Dust
Melville: Moby Dick
Eliot: Silar Marner
Hardy: The Major of Casterbridge
Sarovan: The Human Comedy

Paton: Too Late the Phalarope, Cry, The Beloved Country

Steinbeck: Of Mice and Men, Grapes of Wrath

Wilder: The Bridge of San Luis Rey

Golding: Lord of the Flies

Buck: The Good Earth

Hughs: High Wind in Jamaica

All projects must be centered around at least five major pieces written by or about the theme or author, with a minimum of three pieces by the author being studied. All projects must be discussed and approved by the teacher. You are advised to use a theme or an author which we have discussed in class; one of the five books used may be one which we have covered in class; one book must be a biographical account of the author or critical writings concerning your specific topic or theme (200 pgs.)

1 biography: 1 critical writing (200 pgs.): 1 class novel: 2 by the author

Below are suggested authors for study. You may use others if approved by the teacher.

PHASE 7 ONLY

1. Fvodor Dostoevski (1821-1881). Russian: Creator of Philosophical Novel
   Poor Folk (1846): Humanitarian Realism
   Memories from the House of the Dead (1861): From Siberian Penetintiary
   The Insulted and the Injured (1861): Romantic Novel
   Notes from the Underground (1864): Insight into sadistic, Masochistic drives of man: pessimistic and one of the first examples of Existential fiction
   Crime and Punishment (1866): Psychological Penetration
   The Gambler, The Idiot, A Raw Youth
   The Possessed (1871): Comples political novel
   The Brothers Karamazov (1879): The epitome of his religious and philosophical thought and his highest artistic achievement.

Knowledge of secret recesses of the human heart; paints the morbid and neurotic. Characters are victims of inner restlesses who race toward destruction with tragic fatalism. Consult also: Gide, Andre, Dostoevsky, Yarmolinsky, Avrarm, Steiner,
George, Tolstoy

PHASE 5 ONLY

2. Mark Twain (Samuel Clemens, 1835-1910): American Humorist
The Celebrated Jumping Frogs of Calaveras County and other Sketches, first book
The Innocent Abroad: Travel Experience
Roughing It: Western Adventures
The Guilded Age: First fiction, satire
Adventures of Tom Sawyer: Reality, growing up
Life on the Mississippi
The Adventures of Huckleberry Finn: social life and thinking of slave holders
The Prince and the Pauper: written for children
A Connecticut Yankee in King Arthur's Court: Satire on human cruelty, stupidity
The Mysterious Stranger: (unfinished)

May substitute also a discussion of your findings through a visit in the Mark Twain House on Farmington Avenue, Hartford, Connecticut.

Consult: Paine, A. B., Mark Twain, A biography, Ferguson, De Lancy, Man and Legend:
Wecter, Dixon, Sam Clemens of Hannibal.

AUTHORS for consideration by all, for independent study project:

3. J. R. R. Tolkien (Professor): Modern American, Master of Fantasy

The Hobbit: unique among the imaginative works of our times

"The Lord of the Rings," Famous Trilogy

Farmer Giles of Ham, The Adventures of Tom Bombadil, Tree and Leaf

   A. Comparative study of fantasy: Meaterlink, James Branch Cabell
   B. Study of central themes and form: Universality of theme, unity of purpose
   C. Tolkien the poet: study of form, style and purpose
   D. Tolkien the mythologist: study of the development of a western myth and an analysis of the eastern forms which influenced its development.

4. F. Scott Fitzgerald (1896-1940): American novelist and short writer

This Side of Paradise and The Beautiful and Damned: relatively immature

The Great Gatsby: Man v.s. Society (during prohibition era)

Tender is the Night: picture of American Expatriates in the 1920's

The Last Tycoon: (unfinished)

Several notable collections of short stories, including All The Sad Young Men and Taps at Reveille and Winter Dreams.

Read Budd Schulberg's novel about the life of Fitzgerald, The Disenchanted

Consult: Mizener, Arthur, The Far Side of Paradise (1951)

Celebrated in his lifetime primarily as the laureate of the Jazz Age, whose life and work represented the disillustioned, reckless, frenetic spirit of youth in the 1920's. Fitzgerald has since received widespread critical attention for his subtle, economic prose style and his probing compassionate portraits of American searching for self-realization in a pushing, acquisitive society.

5. William Faulkner (1897-1962), American novelist and short story writer, known especially for his stories about the south, The Civil War, and racial problems.

Soldiers' Pay: first novel

Mosquitoes: satire of life in New Orleans

Satoris: based upon family legends and history of his county

The Sound and the Fury*: Decay of Southern family and Southern spirit

As I Lay Dying*: serious yet comic novel of Southern family

Sanctuary: sadistic gangster and coed, shocking comic

Light in August*: moving story of Negro white relationship

Assalom, Assalon! The Wild Palms A Fable The Reivers

A trilogy: The Hamlet, The Town, The Mansion*

Intruder in the Dust*

Faulkner was preoccupied with man's compassion, courage, capacity for endurance, and the ability to transcend his physcial limitation. He is also a technical innovator, discovering many new ways to narrating a story.

Consult: The Portable Faulkner ed. by Malcolm Cowley; O'Conner, W. V., William Faulkner; William Faulkner: Three Decades of Criticism ed. by Hoffman, F. J. and Vickery, O. W.; Howe, Irving, William Faulkner, A Critical Study; Faulkner: A Collection of Critical Essays, ed. by Warren, R. P.

6. Henry James, (1843-1916), American novelist and expatriate, although one of the most American of writers, concerned with the same problems of the relationship of past to present, experience to vision, circumstance to freedom, and traditions of the Old World to opportunities in the New which has fascinated Emerson, Melville, and Hawthorne.

He is concerned with intricate, fragile relationships among men and women, the friction of personality on personality. The manner in which any single action by any one person could affect the lives of other people. Jame's fiction is not known for complication of plot, but for detailed and patient revelation of character:

-- literary criticism, his first writings: The Art of Fiction

-- Impact of European culture on Americans who are good, not wordly:

A Passionate Pilgrim and Other Tales, Roderick Hudson, The American Daisy Miller

-- Portrait of a Lady* penetrating, sometimes considered America's finest novel, scene and theme and character blend, as a young American learns how freedom is finally clarified but circumscribed by duty.

-- The Ambassadors* which James once thought to be his best work. This and other works known for subtle evaluation of character. The Wings of the Dove and The Golden Bowl.

-- "The Turn of the Screw" his best known ghost tale which is better remembered for psychologocal than physical horror.

-- Other novels, such as Washington Square, The Bostonians, The Princess Casamassima, and What Maisie Knew, patiently detailed experiences of men and women caught within webs woven by their good intentions.

Consult: Dupee, F. W., Henry James, Edelm Lech, Henry James: The Untried Years, Anderson, Quentin, The American Hanry James.

7. Charles Dickens, (1812-1870) one of the best-known, most successful, and greatest English novelists whose birth to parents clinging precariously to the bottom edge of the middle class affected his life and writing. The settings of his novels evoke the London of his day and earlier with realistic authenticity and at the same time surrealistic intensity. Not only do his novels have exciting and memorable plots, but also they are angry exposures of social and moral injustices as well as rich symbolic visions of life as Dickens, morally sensitive and courageous and artistically imaginative, saw it. First major work Picwick Papers followed travel books entitled American Notes and Martin Chuzzlewit. His first imaginative writings were the Sketches by Boz. He is best known for David Copperfield, A Christmas Carol, Oliver Twist, Nicholas Nickleby, The Old Curiosity Shop. The most popular of his later novels is the historical romance A Tale of Two Cities. But critics such as Edmund Wilson and Lionel Trilling recognizing more complex, more sombre novels such as Bleak House, Little Dorrit, Great Expectations, and Our Mutual Friend as Dickens' greatest work.

LEVEL 40
LEVEL TEST

1. There are certain universal themes treated by authors of all types of literature: growing up, lonliness, love, war, greed, divinity, and many more. Choose two novels you have read for this course and show how the author developed his characters in such a way that they would illustrate the universal theme being dealt with and at the same time remain real, identifiable human beings. Be specific. Be sure to state titles and authors.

2. Discuss the difference between plot and theme. Give specific references to at least one of the novels you have read. (Give titles and authors of all works referred to.)

LEVEL 41 DRAMA WORKSHOP

Objectives and Philosophy:

Since this is the only course offered which deals with the performance aspects of theater, it is structured as a survey course. Where as the aim is not to train for the professional theater, the course should offer enough contact with the performing arts to give not only talented students the stimulation they need but also to provide theatrical situations that will meet the needs, interests and talents of a wide range of students.

The greatest emphasis of this course is given to acting with a concentration on student participation. It should offer an introduction to pantomime, dialogue improvisation, elements of play structure, acting voice and diction, interpretation, make-up, costume, lighting, scenic materials and design and the mechanics of production.

Procedures:

It is not necessary that these areas be taught in confined units or in any particular sequence. This course is designed to be a workshop and, therefore, constant in-class activity and interest are imperative. It is best to teach the areas as they fit into the activity of the class. Student experience is more important than teacher information; guidance is more important than bearing. The teacher should guard against being technically pedantic and work more toward a comfortable trust so that the individual does not fear embarrassment from exposure or ridicule for what he feels is personally creative or self-expressive. The course plan which follows is not prescriptive but descriptive. The unit descriptions are not definitive nor in order but are thought to be practical for the concept of a workshop.

Pantomime: It is not to be treated as a special skill but as a tool for improvisation. The students are to respond to sense stimuli in the absence of objects as an extention of improvisation and as a means to speed up the process of involvement. Stylized gestures or a vocabulary of gesticulation to express reactions are too specialized.

The student should be learning exactness rather than a stylized technique. Since the student will automatically concentrate more upon the physical reality of the objects he is dealing with, he should study them carefully in advance and should be encouraged to use those aspects that are meaningful to him as fully as he can. Table heights, the weight and swing of doors, the shock of the ball when it is caught are instances of the kinds of details that gain force by careful study. Various exercises for this part of improvisation may be found in chapters on sense memory in some of the books that are listed in the suggested bibliography for this section.

Dialogue: The Dialogue of improvisation must be natural, arising out of the action without any conscious effort to make it sound "good", or, worse yet, "dramatic". If the student becomes over-conscious of those around him he may feel he has to entertain rather than give his concentration to the process of giving himself and his words to the situation in which he is involved. The dialogue should not seek reaction but come from a trust in the student's own reaction. Definite outcomes will be at best accidental. This is not a course in play writing but is more concerned with fitting dialogue from one's personal responses to a particular situation. When this aim is sufficiently achieved, this section should be ended.

Improvisation: This is acting without a script, and may be carried out in a great many ways. It may use silent movement, dialogue, songs, dance, props or space, a single actor or group, a definite setting or a series of suggested circumstances. This should be the core of the course. Before the student can attampt to deal fully with a fixed dialogue and character behavior called for in a script, he must learn how to behave freely as himself in many imaginary sets of circumstances. It should train the student not to become too dependent upon the written dialogue or indicated business of a script but to react to his own sensitivities. In any part, he must always be reacting to his thoughts of "What would I do here?" or "What would I feel?" or "What would I say and how would I say it if I were this person?" Good training in improvisation should help the student avoid becoming a puppet to the script using remembered cliches of gestures, sterotypes of characterization and stock line readings.

The section on improvisation should start simply using general circumstances with groups to take the self-consciousness off individuals. Emphasis here is on the fun of imvolvement as in playing volleyball, or having a tug-o-war, making a car engine out of students of simply getting into some form of dance or rhythmic excitement. The importance of this beginning is to bring about involvement.

Still working with the class as a whole, work should be centered on encouraging the student to the use of one's physical self and of objects both real and imagined. More use of real props may be used at this point. Sense memory can be used when certain objects are not available or the teacher wishes to concentrate upon the handling of the imaginary rather than the real.

When a certain level of confidence is gained by group activity, smaller groups or solos should be worked with. No exercise should be assigned or accepted without a given set of circumstances, however briefly named: When? Where? Who? The teacher and student should be quite clear on each of the given circumstances. These should be stated as specifically as possible. Circumstances should not be contradictory or they may lead to invalid behavior and frustration at this point. Make it believeable. A tendency to be absurd is a tendency to entertain or reach to one's own self-consciousness. The aim of each improvisation must be respected. When its goal has been reached, the improvisation has succeeded and probably should be cut. There is not need to run a show or to entertain the audience. If there is "catharsis" within the actor, it will end naturally in the audience.

Playscripts: (Play structure, acting, voice and diction, and interpretation) Elements of characterization within the play structure: Although much of what the teacher knows of dramatic theory may want to come forth within this area, he should control his own pedantic tendencies and remember that the primary goal of a workshop is student discovery and student reaction. Theoretic prescription or formulas will be limitations, and could turn the class into a lecture session.

Because of the limited experience of the class with dramatic literature, they may at this point not be resourseful enough to choose material from plays with which to work. To save time, it would probably be better for the teacher to choose selections from dramatic literature in which the class may work to find the ways in which a playwright builds a play through character motivation, situation, reaction, recognition, and resolution. It is felt that of the many approaches to play structure, the study of character development is singularly important for the purposes of this workshop. The other elements of play structure belong more properly in a dramatic theory course or a course on dramatic literature. The main purpose for using playscripts here is for the discovery of roles.

The following are some of the discoveries of characterization that might be made by the class that will help them to further evaluate their own acting out of character:

a. Who are the characters most important in the play?
b. How is each character repelled by someone?
c. How does a character react to a situation he dislikes?
d. How the same character is attracted to someone he likes?
e. How does he respond to a situation he enjoys?
f. What is the major motivation for each character?
g. Which action best demonstrates the character's motivation?
h. Do you and the character you play have anything in common?
i. What is the most difficult aspect of your character to play?
j. What are some of the alternative responses that a character might make to any situation or other character?

There are ao many ways in which to go while using play-scripts to involve the student in acting, voice, diction and interpretation, that the teacher should determine his method according to the disposition of the group. If it is a large group, it is probably best to break it down into smaller units with students taking over the roles of directors. Certain groups may not want a particular director and may want a try at innovational experimentation. If the class is small or they as a larger class choose to work as a single unit, the tasks within the group should be moved about to keep the process alive. Variations in voice, diction and interpretation should be experimented with and then cut off before the class exhausts itself or begins a humorous take-off phase.

Make-up: Make-up and the other remaining areas of the workshop repersent the technical or craft element of theater. If the teacher feels a lack of competence within any of these areas, and it is most likely he will, he sould seek outside help possibly from a fellow faculty member or from a nearby amateur or professional theater group. An appeal to literature or some kine of illustrated handout sheet is not going to work. These things have to be shown or demonstrated or they might as well be forgotten. The students must try their hands at these things.

A make-up demonstration should precede any use of make-up for student performances. They should become familiar with the contents of the make-up box, the various products offered by supply houses and what each make-up instrument looks like on application. A demonstration of straight and character make-up would suffice. Instruction on how the actor can prepare himself for the make-up artist would be important. The application of base make-up or what part of your costume you should not be wearing would be beneficial knowledge for the novice. Every member of the class should touch the make-up equipment for familiarity. Some basic exercises should be worked out so that each student has a chance at being both the make-up artist and the actor.

Costume: Costume is studied as a method of characterization or scenic interpretation. The use of costume to determine a period of time, extention or character or to provide scenic mood is difficult to demonstrate except through graphic representation or through assigned costuming projects. Some of the more artistic members of the class may want to do illustrative work, some may want to costume other members of the class as they really see them. Much depends here upon whether or not the class is working on dramatic productions and whether or not costuming is available.

Lighting: All the existing lighting instruments on tbe stage should be demonstrated. The operation of the light board plus the possible uses of the various kinds of lighting devices may not be too interesting for many members of the class so it is better if a general demonstration is given and then for those who might be interested in more intensive applications, special time and attention should be given. This might even be done by a student who is already familiar in the operation of the school stage lighting system.

Scenic materials and design: It is probably of not much value to talk of materials with which students will not be working. Available materials from the proproom such as fabrics, plastic materials, paints, grades and types of wood framing, hardware, pully systems, counter weighting, over-head rigging and such might be set up for demonstration. Types of set structure, lighting advantages, sight lines, elevations and grouping, and general use of stage space including storage and handling for performances should all be included here. The value of this information will most likely be relative to how much the student gets a chance to use the materials and devices for production. This enforces the idea that class productions within the structure of this course are necessary. The class may want to demonstrate the scenic concepts of realism, expressionism, impressionism, open stage, box set, platform stage. If there is time and the interest is strong these will be worth while.

The mechanics of production: The various phases of play production from the choosing of a play to the striking of the set are discussed to familiarize the student with the realities of theater from the point of view of an organized effort on the part of very many people of many different talents. The areas touched upon here are:

a. use of play catalogues

b. choice of a play and royalties

c. casting for the play

d. types of rehearsals

e. scheduling rehearsals

f. role of director, producer

g. organizational structure

h. task descriptions of crews

i. publicity and image

j. rehearsal pace and show readiness

k. audience reaction

l. striking the set

Many things that have been carried out in the workshop are omitted here such as, production of dramatic radio tapes, electronic devices used for dramatic effect in theater, the use of music, special sound effects, amplification, use of projection materials. In most cases the class will tell you what they expect from the course and what they want to do. That and what the teacher can do should really be what this curriculum is about.

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for drama workshop
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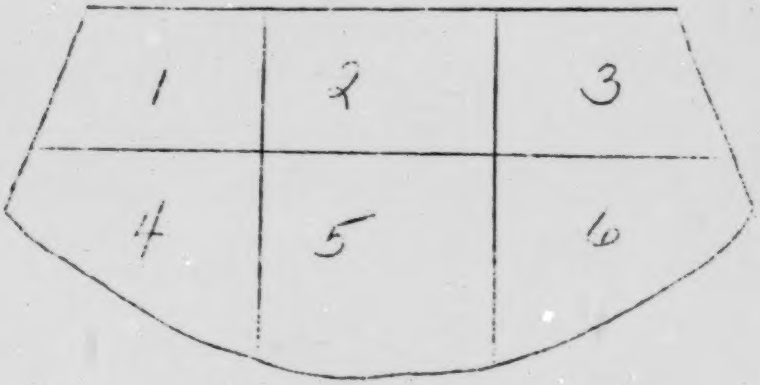
DRAMA WORKSHOP TEST

1. Lable the six acting areas of the stage. Use abbreviation.



2. List 10 sequential steps in the production of a play.
3. Name two of the better play catalogues and state five important points of information you may find there pertaining to a play you wish to select.
4. Describe the role of the director in the production of a play.
5. What information should be found in a director's prompt book?
6. Identify the following stage terms.
    - a. fly
    - b. cyclorama
    - c. false proscenium
    - d. drop
    - e. wings
    - f. masking
    - g. teaser
    - h. dimmers
    - i. returns
    - j. traveler
7. Explain the evolution of scenic design from the Greek classic style to the new symbolic theater styles.
8. Explain the functions of each of the following light sources:

    a. fresnels b. auditorium spots c. strip lighting d. follow spot
9. Explain at least three functions of the costume in the play.
10. Describe the application of straight make-up.

LEVEL 42
NEW ENGLAND LITERATURE

Objectives and Philosophy:

There are two main reasons why it is felt that New England literature is a necessary part of the Language Arts curriculum. First, it is the literature of our territory and contains the dialects, the ideas, the people and the locales with which the students have become familiar and to which they relate. Secondly, it was an attempt to set the American idealism into a literature that has had a great influence upon the formation of the character of our country during a most critical phase of our growth. The study covers the wide range of New England expression from the colloquialism of the earthbound farmer to the thoughts of the philosophers of Concord and the scholars of Cambridge.

The period of time on which the greatest emphasis should be put is from 1815 to the end of the Civil War, a period that has been referred to as the American Renaissance. To bring a fuller understanding of what this period meant, some European background should be given to explain such events as the discovery of America as part of a renaissance, and the Puritan immigration as a part of the revolution. The course must also be extended in projection of the events that followed, such as the continuing industrial revolution and the assumed role of America as a world conscience.

Procedures:

The course seems to break down into three distinct areas of concentration: the Colonial time, the New England renaissance, and the influences on the life and literature that followed.

The first area concerning the Colonial literary culture examines the diary entries of Sara Kemble Knight and the historical records of William Byrd. These selections will give an idea of the living conditions and the topography of Early America. Within this area falls the Puritan literature. A good reference for the teacher would be Miller and Johnson's, The Puritans where information would be found on such significant people of this time as Johnathan Edwards, Anne Bradstreet, William Bradford, Edward Taylor, S. Willard, Roger Williams, Cotton Mather and N. Ward. The philosophy, religion, government, self concept, and way of life of the puritans can be brought out through the study of the writings of each of these people. It is suggested that the literary selections be taught in a comparative way. Look for the contemporary sermon, a fresh topographical description of a city or countryside, an historical commentary, or a contemporary view of life.

As a part of this unit, a language study of New England might be significant. For references the teacher could go to Anders Orbeck's Early New England Pronunciation, the Linguistic Atlas of New England, or the Linguistic Geography of New England.

The second area, which might be called New England's Golden Day, the American Renaissance, or the American Romantics should concentrate upon three related factions. Probably the Cambridge writers should be taken first because their writings are more familiar to students and are more imitative of our European ancestry. Within this category come Longfellow, Holmes, Lowell, Whittier and others that the teacher may choose. Contrasted to these scholarly types would come next Emerson and Thoreau who fostered a stricter individualism, deeper spiritual concentration and an attempt to define man in his most humanistic presence. Within this area most of the class reading time should be devoted. The class should cover about six of Emerson's essays in detail, all of Walden and Civil Disobedience. The Whicher edition of Emerson's essays is very good for this study because of the inclusion of Emerson's journal entries. It is important that the class be required to give frequent written or oral reactions to these works. It might even be a good thing to have them outline the essays, debate Civil Disobedience and give oral reports on Walden.

A study of Melville and Hawthorne might be a good summary of this renaissance. The two novels, Moby Dick and The Scarlet Letter, would help to bring out the dualism of this era. Moby Dick could be used to draw attention to the question of man's relationship with his universe and his God, the philosophy, and the human condition that filled the minds of the writers of this time.

The second novel, The Scarlet Letter, answers some of the questions about the moral fiber of American thought. It is a good psychological study of the concepts of sin, guilt, mob reaction, and opposing personalities and forces that get left out of the works of Emerson and Thoreau but are a very significant part of the character make-up of the New Englander.

The influences and extentions: The value of this area of study is to draw attention to the kinds of literature that seem to carry out the same themes of democracy, nationalism, humanitarian reform and romanticism as did the 19th century literature of the New England romanticists.

Whitman is a logical link between the subjects, themes, treatment and styles of the writers of the first two-thirds of the 19th century and those who have followed. It would be interesting to seek out the reasons why Emerson would be the first to recognize the great talent of Whitman while many of Emerson's contemporaries such as Whittier would react violently against the seeming unstructured vulgarity of Whitman. The treatment that Norris and Dreiser give to the institutions, characters, and evolving social structure of America could be related to the prophetic statements of Emerson and Thoreau on individualism and the effects of industrialism upon the American way of life. The ecological reference of these men might be extended to more contemporary writers such as Steinbeck (Grapes of Wrath), Kerovac (On the Road), or Hemingway (Old Man and The Sea). The social philosophies, moral conditions and statements on man may be compared to those of contemporaries such as Eric Hoffer, James Pike, Timothy Leary, Carl Sandburg, Krishna Murdi, Eric Severeid, Gibran and maybe even Spiro Agnew, Jerry Rubin, Malcolm X, or George Wallace. This study would be conducive to some fine seminar or symposium situations.

A study of American Romanticism may lead in many directions. If that is the tendency, then it is most likely that the teacher and the class have caught on to the intent of the renaissance writers,to bring us to reflective confrontation as "active souls".

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LEVEL TEST
LEVEL 42 NEW ENGLAND LITERATURE

1. Explain the role of each of the following works in the American romantics:
    a. The Scarlet Letter as a commentary on a long history of American evangelism.
    b. Walden as an experiment to reduce life to its simplest terms.
    c. Moby Dick as a definitive statement of the human condition.

2. Explain how each of the following references throws light on the attitude of the New England mind in the Romantic era.
    a. Thoreau's disposition toward the Canadian wood chopper.
    b. Melville's Ahab as an example of man predisposed toward the destruction of evil.
    c. Emerson's Divinity School reference toward "historic Christianity".

3. Choose one of the following to explain the style, structure and subject matter. Discuss its importance as literature.

    The Scarlet Letter

    The Essays of Emerson

    Walden

    Moby Dick

LEVEL 43 SHAKESPEARE

I. Objectives and Philosophy:

This course is predicted on the belief that to understand is to enjoy the writings of William Shakespeare. To this end the program consists of a carefully supervised in-class reading of several of his plays and sonnets. Out-of-class reading of other plays by Shakespeare, plays by contemporaries of Shakespeare, and selected chapters from the writing of well-known scholars are assigned in varying amounts (according to the phase of the student).

II. Procedure:

A. The plays to be read in class are chosen from the following list: (From six to eight are usually completed)

TRAGEDIES	COMEDIES	HISTORIES
Macbeth	The Merchant of Venice	Henry IV (part I)
King Lear	Twelfth Night	Henry V
Hamlet	A Mid-Summer Night's Dream	Richard II
Othello	The Tempest	Julius Caesar
Romeo and Juliet	The Taming of the Shrew	Richard III
	As you like it	
	Much Ado about Nothing	
	Winters Tale	

B. The sonnets read in class include: XLL, XV, XVIII, XXIX, LXVI, LXXIII, CIV, CVI, CXVI, and others chosen by the students. It is recommended that all 154 be read out of class.

C. For outside reading from the plays of other Elizabethan writers one of the following is suggested:

Christopher Marlow . . . Dr. Faustus, Tamburlaine

Ben Jenson . . . The Alchemist, Volpone

John Lily . . . Endymion

Beaument and Fletcher . . . The Maid's Tragedy

Thomas Kydd . . . The Spanish Tragedy

Thomas Dekker . . . The Shoemaker's Holiday

Robert Green . . . Frair Bacon and Friar Bungay

John Webster . . . The Duchess of Malfi

Phillip Massinger . . . A New Way to pay Old Debts

Thomas Middleton . . . A Trick to Catch the Old One

D. The critical works of such writers as Marchette Chute, A. H. Thorndyke, Alfred Harbage, H. C. Goddard, A. C. Bradley, Dover Wilson, Mark VanDoren, Louis Wright, and A. L. Rowse and H. Granville-Baker are recommended for background.

E. One research paper is assigned on any related subject which interests the student. At least one oral report is also required.

F. Notebooks are kept for famous lines, allusions, unusual examples of the language, characters and notes on outside reading.

G. Paraphrasing of selected passages is done in class and a limited amount of memorizing is required. Recordings of some plays may be used in class and the opportunity to see a play performed on television or on the stage is constantly sought and hoped for.

LEVEL 43 TEST (General)
SHAKESPEARE

I. Identify the following characters. What play? What was the role of each?

1. Mercutio
2. The Earl of Kent
3. Laertes
4. Dogberry
5. Launcelot Gobbo
6. Viola
7. Edmund
8. Don John
9. Sir Toby Belch
10. Guildenstern
11. Tybalt
12. Cordelia
13. Horatio
14. Duncan
15. Jessica
16. Malvolia
17. Bishop of Ely
18. Banquo
19. Pistol
20. Hercules

II. Paraphrase: IXXIII

That time of year thoy mayst in me behold
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire.
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire
Consum'd with that which it was nourished by.
This thou perceiv'st which makes they love more strong,
To love that well which thou must leave ere long.

III. Who said the following lines? What play? What was the situation?

1. Why have my sisters husbands if they say
   They love you all?
2. Kate! nice customs curtsy to great kings . . .
   . . . We are the makers of manners, Kate!
3. The quality of mercy is not strained.
4. O that I had been writ down an ass!
5. Some are born great. Some achieve greatness. Some have greatness thrust upon them.
6. This day is called the feast of Crispian
   He that outlives this day and comes safe home
   Will stand a tip-toe when this day is named!
7. It was the lark, the herald of the morn,
   No nightengale.
8. Good night, sweet prince,
   And flights of angels sing thee to they rest.
9. Tomorrow and tomorrow and tomorrow
   Creeps in this petty pace from day to day . . .
10. How sharper than a serpent's tooth it is
    To have a thankless child!
11. Those friends thou hast and their adoption tried
    Grapple them to they soul with hoops of iron
12. What's in a name? That which we call a rose
    By any other name would smell as sweet.
13. From forth and fatal loins of these two foes
    A pair of star-crossed lovers take their life
14. Get thee to a nunnery!

15. All the perfumes of Arabia
Will not sweeten this little hand.

16. Me thought I heard a voice say,
Sleep no more!

17. Thus conscience does make cowards of us all.

18. A plague on both your houses!

19. If to do were as easy as to know what were
good to be done, chapels had been churches . . .

20. We few, we happy few, we band of brothers
For he today that sheds his blood with me, shall be my brother.

LEVEL 43 TEST
SHAKESPEARE - HENRY IV

Who said? Explain circumstances:

1. The better part of valour is discretion.
2. Over whose acres walked those blessed feet which fourteen hundred years ago were nailed for our advantage on the bitter cross.
3. If all the years were playing holidays
   to sport would be as tedious as to work.
4. Tell the truth and shame the devil.
5. Doomsday is near; die all, die merrily.
6. . . . honour pricks me on; yea, but how if honour pricks me off when I come on, how then? . . .
7. God befriend us as our cause is just.
8. For treason is but trusted like the fox who never so tame, so cherished and locked up will have a wild trick of his ancestors.
9. When that this body did contain a spirit
   A kingdom for it was too small a bound
   And now two paces of the vilest earth is room enough
10. Poor Jack. Farewell!
    I could have better spared a better man . . .
11. Give the devil his due.
12. To pluck bright honour from the pale-faced moon
    Or dive into the bottom of the deep

The shallowest thickskin of that barren sort,
Who Pyramus presented in their sport,
Forsook his scene, and entered in a brake,
When I did him at this advantage take.
An asses noll I fixed on his head.'
Anon his Thisby must be answered,
And forth my mimic comes. When they him espy,
As wild geese, that creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky --
So, at his sight, away his fellows fly . . .

LEVEL 43 TEST
SHAKESPEARE

The test will be the same for all phases. The expectation and grading will differ with each phase. It will include some of the following:

1. Questions based on facts from the plays read in class.
2. Identity of several characters.
3. Recognition of plays from which well known lines are taken as well as who said them.
4. Analysis of certain passages and sonnets.
5. Discussion of the distinctive features of a sonnet.
6. Questions based on the life of Shakespeare.
7. Questions about the theatre in Shakespear's time.
8. Essay question: a short theme to disucss one of the following:
    a. development of a character in one of the plays
    b. comparison of the setting of two or more plays
    c. the dramatic art of the author
    d. comic characters
    e. the poetry of Shakespeare
    f. other topics of interest to the student

LEVEL 44
BRITISH LITERATURE

I. Objectives and Philosohpy

Many high school graduates, subjected to required freshmen and sophomore college courses in literature, are confused by chronology; that is, they find themselves unable to place writers, ideas, and literary movements in proper sequence or in logical juxtaposition with historical events. They are confused, too, in trying to recognize or to determine interrelationships among writers and literary productions of many countries and many cultures. They are not sufficiently familiar with the writer and his environment; they do not know why certain types of literature were developed; they do not know the events which inspired or determined choices of literary subjects. They are lost in classes in which a lecturer, expecting his audience to know, makes casual allusions to types, to periods, to movements, to relationships.

English Level 44 is basically a survey of the literature of England from Anglo-Saxon to modern times. The course will attempt to show the student that history is more than a matter of chronology, that the record of history is in the literature of sequential periods, that writers and their works illuminate history and reveal life as it was, giving sense to an age.

The course will help the student to understand the themes of literature and the reasons for the development and introduction of new themes and new forms. It will give him a sense of the period in which certain literature was written and the interaction of literature with the problems of specific historical eras --the social, intellectual, and political history of each period. Its aim is to place ideas and writers in history--the history not only of England, but also of other major countries of the world.

II. Procedure:

The course will include short compositions and exercises pertinent to the materials being studied in the text.

Book Reports: Each student will write four book reports for the semester course. A free choice of book selection will be permitted except where there are specific requirements for the various phases.

Tests will cover materials presented in lectures and materials from the basic texts.

Evaluation: Students' grades will be based on test results, participation in class discussions, oral reports, book reports, and compositions. Because the course must have a definite continuity in order to achieve its aims, credit will be deducted for reports (oral or written) which are late unless the student has a legitimate excuse.

LEVEL 44
PHASE REQUIREMENTS

PHASE 4: Keep notes on lectures and on the basic text. Complete short composition assignments and other written assignments pertinent to current materials. Reading assignments in preparation for class discussions. Follow the time chart developed for the course which shows on three levels (1) English literature and English history, (2) the chronology of the rulers of England, (3) European-continental history and literary production.

PHASE 5: All of the requirements of phase 4. In addition, three short oral reports on assignments from continental history or literature. One of the required book reports must be on a book (history or historical novel) which deals with one of the literary periods emphasized in the course.

PHASE 6: All of the requirements of phase 4 and phase 5. In addition, four or five short oral reports on assignments from cintinental history or literature. Two compositions (from resources other than the text used in class) on subjects which illuminate a period of literature. A list of composition subjects will be presented from which the student may choose subjects which are of particular interest to him.

PHASE 7: All of the requirements of the previous phases. In addition, several short oral or written reports on subjects from continental or English history or literature which present materials supplemental to the text. Two of the required book reports must be from books (history, historical novel, or literature) which deal with one of the literary periods emphasized in the course, or which deal with an author or historical figure which the student wishes to study in greater depth. The student may also try (for extra credit) some original work (poetry, satire, essay) copying the style of authors studied in the course.

LEVEL 45
FILM STUDY

Objectives and Philosophy:

While we do not believe that print is an outmoded means of communication, we do admit that other forms have come, in the more-or-less recent past, to have a real cultural and literary impact in our society. The major 'recent' form, and that of longest standing, is the film. As a literary form, or as a separate form of human expression, it merits study in an academic setting. As with the novel, or poetry, or a symphony or a piece of sculpture, the greater our knowledge of the medium--its history, techniques and possibilities--the greater our depth of understanding and appreciation can be.

It is hoped that students in this course will:

1. Learn something of the development of the motion picture as a 'literary' and entertainment form.
2. Learn about some of the 'greats' of the motion picture industry.
3. Study and evaluate the social and moral attitudes fostered in motion pictures.
4. Learn something about--and thereby gain an appreciation of--the technical and artistic approaches to the making of a movie.
5. Begin to develop a critical sense about film.

Procedure:

There are several ways in which a film course can be set up. The approach might be historical, thematic, typic, or festival. Each has its strengths and weaknesses, so that the choice really depends on the strengths and interest of the teacher. (I say the teacher only, because film rental arrangements must be made so far in advance of the meeting of the class that a joint student-teacher decision is impossible.)

The historical approach will mandate that a chronological arrangement of films be used. It is important here that consideration be given to story, actors, director and techniques for each film chosen, to be certain that each one is indeed representative of the period in which it was made. "The Great Train Robbery" and "Intolerance", for example, are not typical, though each is in its own way a classic. On the other hand, "Orphans of the Storm", "Top Hat" and "High Sierra", all landmark movies, are also typical and are, therefore, perferable selections for a historical film course.

The thematic approach would include films dealing in various ways with similar subjects. In this course design, the emphasis would be on the film as a mirror of the attitudes of society. A unit might be done on family life as depicted in movies, and could well include "The Human Comedy," one of the Andy Hardy films, "Cheaper by the Dozen", "A Long Day's Journey into Night", and "Another Part of the Forest." Another possible unit is the American political scene. Here one could use "Wilson", "Mr. Smith Goes to Washington", "All the Kings Men", and "Citizen Kane." Dozens of other thematic units are possible.

A typic approach is that in which films are grouped by genres. Possible groupings might be: musical, western, science fiction, Civil War, biography, Here again, it is important that the films used are representative, as the time does not permit both an understanding of the best of a class and also the experimental or unusual.

The festival approach might, in fact, be the most tempting for the teacher, but might well be the least valuable for students. The attempt here would be to give a thorough study to the films of one actor or one director or, possibly, one type. This would, it is probable, limit the variety and perspective more than is warranted for an introductory course.

Regardless of the approach used, there ought to be a routine for the class. As well as seeing films, students should have a general background for each film, including its particular place in the literature, special techniques or attitudes peculiar to it, and any other information that can add to their enjoyment and understanding. This background can be supplied by teacher lecture, assigned student reading and research, student given lecture or report, or any combination of these. Generally, it should precede the showing of the film. Following the film, there should be a discussion, centering on those aspects of the film for which it was chosen. (The discussion, however, ought to include other significant feature or aspects which students found interesting.)

Each student in the class should be expected to read periodical reviews and criticisms of current movies, see and write reviews of several movies during the semester, and do some reading about film and film technique.

The film course will be offered each semester and will be structured as a two semester sequence: e.g., historical-thematic, historical-typic, thematic-typic, etc. A student may, therefore, take it both semesters for credit.

LEVEL 50
INDEPENDENT STUDY

Objectives and Philosophy:

Many students are interested in areas related to English, but which are not touched on in regular classes; other students want to go more deeply into a particular aspect of a class they have had. This can best be accomplished outside of a regularly assigned class.

Too, one function of an education is to help students become more self-sufficient in terms of thinking, planning, and producing. This is often best accomplished outside of a "normal" classroom setting.

Procedures:

Students who enroll for independent study are assigned to a teacher on the basis of mutual consent -- after the student submits a project to the teacher with whom he would like to work. The tentative project must have a written statement of purpose and procedure, and must be agreed upon before the beginning of the semester. When the teacher has agreed to work with the student, together they set-up a schedule of meetings, of due dates, and of kinds of materials to be used.

Independent study may be pursued on phases 5, 6, and 7 based on interest and self-motivation, not on academic accomplishment.